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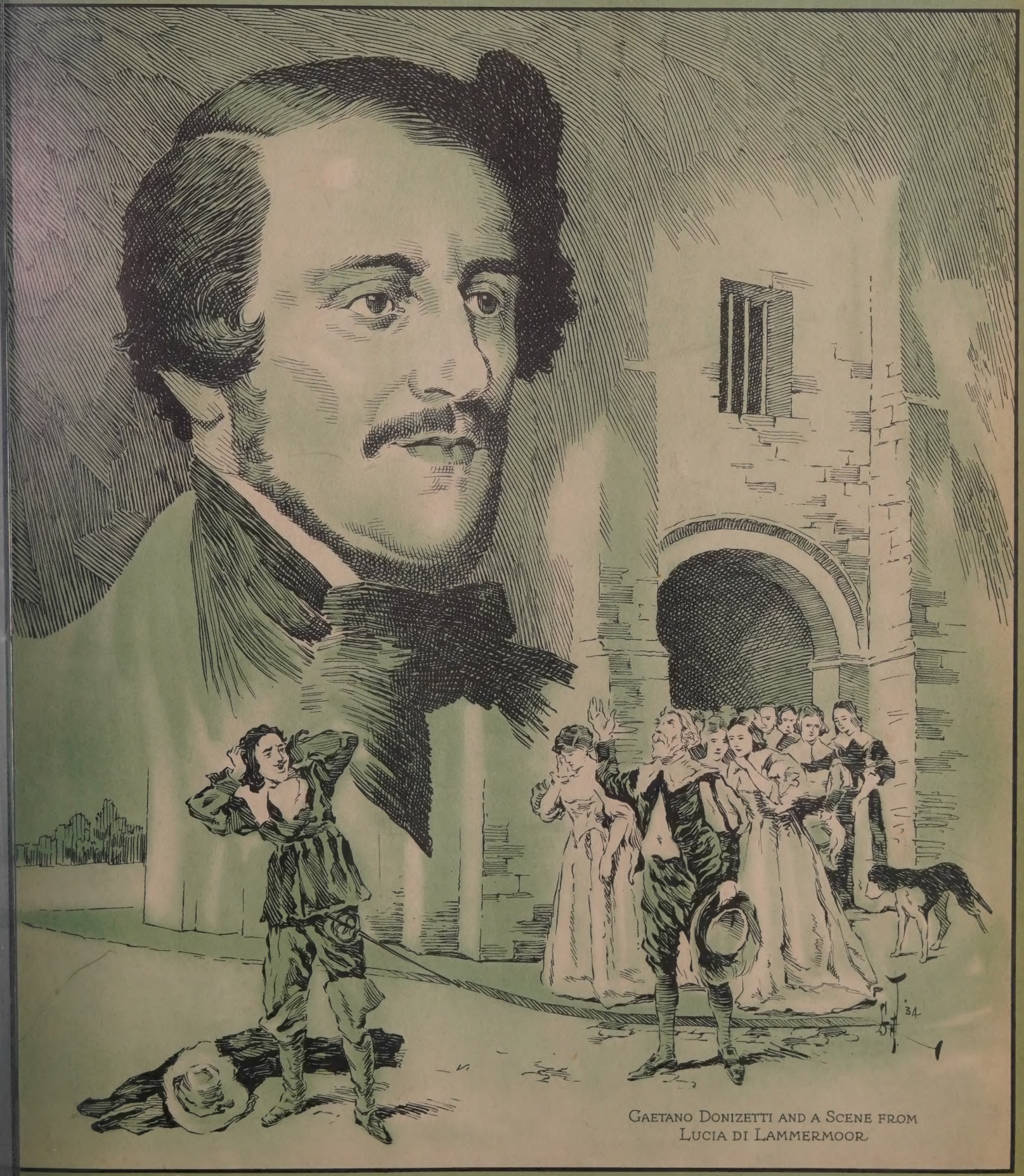

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OCTAVO ANTHEMS

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21206	Nearer the Cross		.12
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21200	The Cherubic Hymn		.12
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21193	An Endless Alleluia		.15
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21192	Choral Episode, from "The Evangel of the New World"		.30

OCTAVO—SECULAR

Mixed Voices

	CLARK, F. A.		
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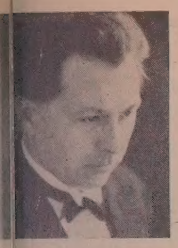
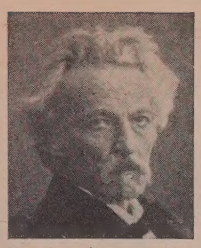
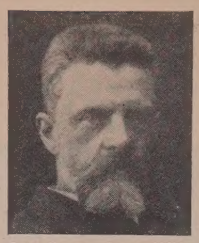


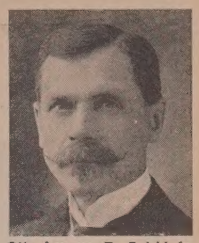
Lang—B. Weiden, Aug. 20, 1897. Comp., teacher. Studied under Hecht and Haas. In 1927 teacher at Cologne. Has written chamber pia. pcs., songs.



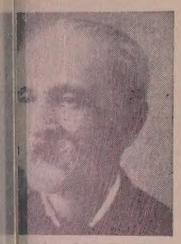
Samuel De Lange—B. Rotterdam, Feb. 22, 1840; d. Stuttgart, July 7, 1911. Comp., organ virtuoso. Bro. of Daniel de L. Became dir., Stuttgart Cons., 1900. Wrote orchl. and chl. wks.



Peter Erasmus Lange-Müller—B. Frederiksberg, Denmark, Dec. 1, 1850. Comp., cond. Dir. of Concert Soc. and students' Singing Soc., Copenhagen. Operas, orchl. works, songs, choruses.



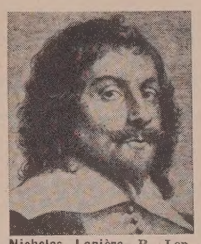
Otto Langey—B. Leichholz, Ger., Oct. 20, 1851; d. N. Y. 1922. Comp., violoncellist, arranger, ed. From 1889 in Amer. Excelled as arranger of orchl. music. Also wrote meths. for var. instruments.



A. Langlotz—B. Saxe-ingen, Ger., June 20, 915. Comp. Pupil of and Joachim. In 1857, to fac., Princeton Comp. of *Old Nassau.*

Marie Stone Langston—B. Phila. Contralto. Soloist with Phila. Orch., Chi. Symph., Apollo Club, Chi., Mendelssohn Cho., Pittsburgh. With Phila Civic Opera 7 seasons. Res. Phila.

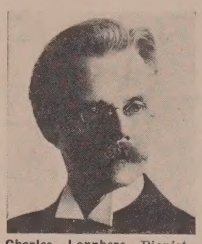
Sidney Lanier — B. Macon, Ga., Feb. 3, 1842; d. Lynn, N. Y., Sept. 7, 1881. Noted Amer. poet and musician. Was flutist in Peabody Symph. Orch., Balt. Lecturer at Johns Hopkins Univ.



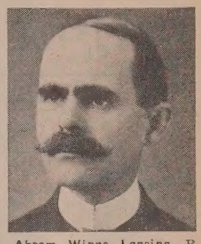
Nicholas Lanière—B. London, 1588; d. there Feb. 1666. Comp., singer, painter. Was first to introduce recitative into England. Master of the King's music under Charles I and II.

Edward Lankow—B. Tarrytown, N. Y. Operatic bass. Adopted son and pupil of Anna Lankow. Sang at Imperial Opera House, Vienna, then made a notable record with Boston Opera Company.

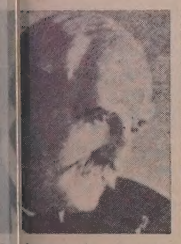
Joseph Lanner—B. Oberdöbling, Austria, Apr. 12, 1801; d. there Apr. 14, 1843. Comp., vlnst. Alternated with Johann Strauss in cond. court ball-music. Creator of modern Viennese waltz.



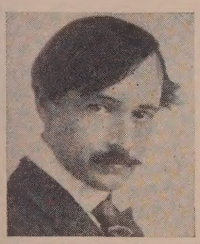
Charles Lanphere—Pianist, lecturer, teacher. Studied Boston and in Europe. Lecture-concerts on "Music of the Bible." Head, piano dept., Music Div., State Nor. Sch., Pottsdam, N. Y.



Abram Winne Lansing—B. Cohoes, N. Y., Aug. 26, 1861. Comp., org., cond. Cond., Cohoes Philh. Soc., Ballston Choral Club. Miscl. wks., incl. prize winning pcs. D. Jan. 25, 1928.



Lanzer—B. Germany, 25, 1851; d. Brooklyn, Apr. 17, 1934. Vio- For 25 yrs. a mem- Thomas Orch. A able player, consid- qual to Ole Bull.



Raoul Laparra — B. Bordeaux, May 13, 1876. Comp. Studied at Paris Cons. Has won distinction as comp. of operas and miscl. works. His "La Habanera" produced at Metropolitan 1924.

Earle D. Laros—B. Easton, Pa., Dec. 25, 1887; d. there, May 26, 1934. Pia., cond., comp. Soloist with Phila. Orch., New York Philh. and others. Founder and cond., Easton Symphony Orch.

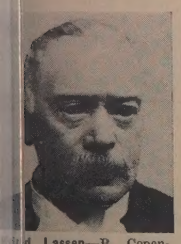
Nanny Larsen-Todsen — B. Sweden. Opera singer. Studied in Stockholm. Has sung at La Scala, Milan, Metropolitan, N. Y., Covent Garden, London, and at Bayreuth Festivals.

Earl R. Larson—B. Grand Forks, N. D., Dec. 20, 1897. Comp., organist, dir. Studied with Paolo Conte. Important organ posts, Duluth, Minn. String, voice, organ and piano wks.

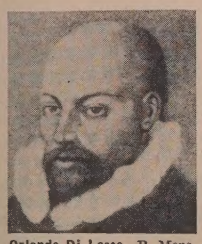
Hulda Lashanska—B. New York. Soprano. Studied at Institute of Musical Art, New York, and with Sembrich. Début with New York Symphony. Has made frequent concert tours.

Joseph Laska—B. Austria. Cond., teacher. Studied at Munich Cons. Was teacher in Vladivostok Cons. Now active in Japan. Cond. of Takarazuka Symphony Orch. Etude contr.

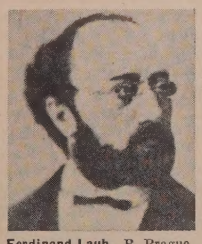
Jean - Louis Lassalle — B. Lyons, Dec. 14, 1847; d. Paris, Sept. 7, 1909. Noted dram. bar. Début Liége, 1869. For over 20 yrs. a favorite at Paris Opéra. In N. Y. six yrs.



d Lassen—B. Copen- Apr. 13, 1830; d. r, Jan. 15, 1904. cond. From 1861- rt kapellm. at Wei- ucceeding Liszt. Op., choral and vocal wks.



Orlando Di Lasso—B. Mons, 1532; d. Munich, June 14, 1594. Noted Netherland comp.; after Palestrina (his contemporary) the greatest 16th cent. comp. About 2500 compositions.



Ferdinand Laub—B. Prague, Jan. 19, 1832; d. Gries, Tyrol, Mar. 17, 1875. Violin virtuoso. Studied at Prague Cons. Succd. Joachim as concertm. at Weimar. Wrote an opera and vln. pcs.

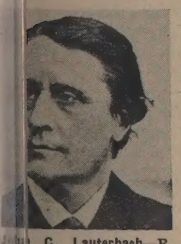
Rudolf Laubenthal—B. Düsseldorf. Tenor. Made opera début in Berlin. Mem. Metropolitan Opera and Covent Garden Opera. Sang in U. S. première "Jonny Spielt Auf."

Edward Laubin—B. Hartford, Conn. Comp., organist, teacher. Studied locally then at Leipzig Cons. Active as organist and director. Has written prize winning compositions.

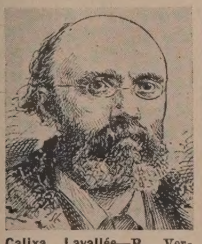
W. Waugh Lauder—B. Oshawa, Ont. Pianist, lecturer, teacher. Pupil of Liszt. Soloist in many European cities. Is credited with introducing the "lecture recital" in Amer.

Mario Laurenti—B. Verona, 1891; d. N. Y., Mar. 7, 1921. Operatic bar. Studied, Italy and Germany. Début, Metro. Opera Co. In Amer. premières of "Die Tote Stadt" and "The Snow Maiden."

Giacomo Lauri-Volpi—Operatic tenor. Has sung in Colon, Buenos Aires, Europe, America. For several seasons, member of Metropolitan Opera Co. Sang many important rôles.

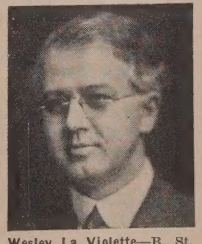


C. Lauterbach—B. ach, Bavaria, July 24, d. Dresden, Apr. Eminent vlnst. Prof. nich Cons., also Dres- ons. Many successful tours.

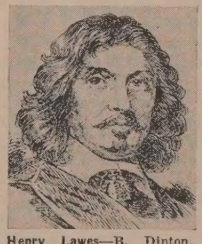


Calixa Lavallée—B. Verchères, Canada, Dec. 28, 1842; d. Boston, 1891. Comp., pianist. In 1881 was soloist on Mme. Gerster's first U. S. tour. Was pres., M.T.N.A.

Albert Lavignac—B. Paris, Jan. 21, 1846; d. there Apr. 1916. Comp., ed., teacher. Was prof. at Paris Cons. Wrote and compiled many theoretical and historical works of great value.



Wesley La Violette—B. St. James, Minn., Jan. 4, 1894. Comp., theorist. Was fac. mem., Chi. Mus. Coll., now head, theory dept., De Paul Univ. Chi. His wks. played by Roch. Philh., Chi. Symp.

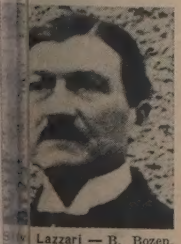


Henry Lawes—B. Dinton, Engl., Dec. 1595; d. London, Oct. 21, 1662. Comp., singer. Wrote much music for church and state affairs. Earliest to use bar line to ind. the begin. of a measure.

Hipolito Lazaro—B. Barcelona, Spain. Tenor. Sang in Spain, Austria, Italy, So. Amer., Cuba, Mexico. Has appeared in concerts and festivals. Former mem. Metropolitan Opera Co.

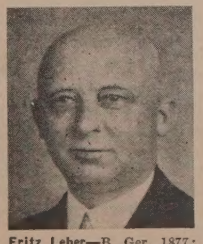
Gustav Lazarus—B. Cologne, July 19, 1861. Comp., pia. Was prof., Scharwenka Cons., Berlin; then dir. Breslaur's Cons. and Seminary. Operas, choruses, many piano pieces and studies.

Carolina Lazzari—B. Milford, Mass. Contralto. Studied New York and Italy. Début Chicago Civic Opera 1918. Was member Metro. Opera, N. Y. Concert tours. Has appred. in Buenos Aires.

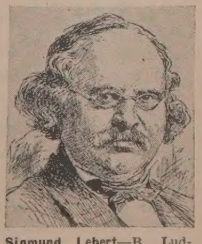


Lazzari — B. Bozen, Dec. 31, 1857. Comp., Pupil of Guiraud and Cond., Monte Carlo 2 yrs. Operas, sym- wks., vocal and instr. ble music.

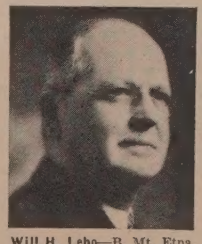
Virgilio Lazzari—B. Assisi, Italy. Bass. Studied with Cotogni, Rome. Has appeared at Costanzi Opera, Rome, Colon, Buenos Aires. In 1918 joined Chicago Civic Opera.



Fritz Leber—B. Ger. 1877; d. 1933. Mfr., music patron, comp. Studied music at Cologne Cons. Gave much aid to young church musicians. Wrote motettes, masses, songs and cantatas.

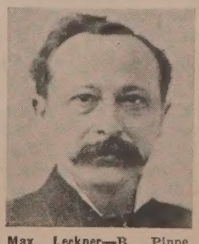


Sigmund Lebert—B. Ludwigsburg, Ger., Dec. 12, 1822; d. Stuttgart, Dec. 8, 1884. Comp., pia., pedagog. A fdr. of the Stuttgart Cons. Publ. with Stark a "Piano School."

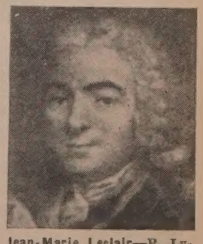


Will H. Lebo—B. Mt. Etna, Pa., May 5, 1866. Comp., school music authority, cond. From 1900-33, Supvr. school music, Hamilton, O. Dir. of various choral events. Res. Hamilton, O.

Josef Lechthaler—B. Vienna, Dec. 31, 1891. Comp., dir. In 1912 became teacher at Acad. of Mus., Vienna. In 1919 was apptd. dir. Wks.: masses, cantatas, oratorios, chamber music.



Max Leckner—B. Pinne, Prussia, Nov. 9, 1842. Brought to U. S. as child and became pioneer pia. teach. in midwest. For over 51 yrs. in Indianapolis, Ind. Was pres. M.T.N.A.



Jean-Marie Leclair—B. Lyons, May 10, 1697; d. Paris, Oct. 22, 1764. Noted violinist, comp. From 1728-36 had a brilliant solo career in Paris. Considered a leading French comp. for violin.

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THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

KING GEORGE V

A "KING'S COMMAND CONCERT" was given on Empire Day, at Albert Hall, London, by special command of King George V, in connection with the celebration of his Jubilee as ruler, with the proceeds devoted to the care of needy musicians. The King and Queen honored music and musicians by their presence; and the program offered a historical sequence of British music from the earliest days of the art to the present.

THE ST. LOUIS SYMPHONY ORCHESTRA is said to have closed its fifty-fifth season, not only without a deficit but also with one thousand dollars in the bank, after having wiped out during the season all old debts from former years. Orchestra Committees, consult St. Louis musical financiers!

RAOUF YEKTA BEY, renowned Turkish authority on oriental music, died recently at Constantinople, at the age of sixty-four. He achieved international fame when he contributed to the *Encyclopédié de Lavignac,* by which he demonstrated that both oriental and occidental music have their roots in the Greek musical system with its recognition of quarter tones.

THE NATIONAL FOLK FESTIVAL at Chattanooga, Tennessee, was in session from May 12th to 18th. Music played a major rôle in the event and included old ballads preserved from the pioneer days; "Cornfield Songs" by the famous Old Harp Singers; a program by the Fisk Jubilee Singers of Nashville; together with solo and ensemble numbers on dulcimers, fiddles, guitars and banjos.

YOUNG ARTIST CONTEST winners of the Biennial Convention of the National Federation of Music Clubs were: Piano—Rosalind Tureck, of New York, $1,000; Concert Voice—Margaret Harshaw (contralto), of Narberth, Pennsylvania, $1,000; Opera Voice—Leonard Treash (baritone), of Philadelphia, $500; Violin—Joseph Knitzer, of New York, $1,000.

HERBERT WITHERSPOON

HERBERT WITHERSPOON, lately elected general manager of the Metropolitan Opera Company, died suddenly in his office on May 10th, just after completing the preliminary announcement for next season. Born sixty-one years ago, in Buffalo, New York, he studied singing in New York and London, quickly gained recognition on the concert stage, made his operatic début in 1898 as *Ramfis* in "Aïda," with the Castle Square Opera Company in New York, and in 1908 first appeared at the Metropolitan as *Titurel* in Wagner's "Parsifal." For many seasons he was a leading basso of that organization, and in later years has been active as a teacher of singing.

TWO HUNDRED PIANISTS playing one hundred pianos formed a Piano Ensemble which was a feature of a program given at Tulsa, Oklahoma, on May third. The organization is in its second year.

SIR ALEXANDER CAMPBELL MACKENZIE, one of the most brilliant musicians of those whom Great Britain has given to the world, in the last century, died April 28th, in London, at the age of eighty-seven. Born in Edinburgh, Scotland, and educated in Germany and at the Royal Academy of Music, London, he was a conductor in Edinburgh from 1866 to 1881, then in London, and, following several years in Italy, returned to London to become Principal of the Royal Academy of Music which he raised to an outstanding position among the music schools of the world. He was a prolific composer in almost every form, including opera, oratorio and symphony. A friend of Liszt, he was knighted in 1895 as well as receiving many other distinctions.

A SYMPHONY ORCHESTRA SUBSIDY has been voted by the citizens of San Francisco, to be provided by a tax of one half a cent on each one hundred dollars of assessed property values.

BOTH HEIFETZ AND RACHMANINOFF have been winning triumphant successes in their Parisian concerts.

THE "ST. MATTHEW PASSION" of Bach was presented on the Holy Week programs of the Chicago Symphony Orchestra, which was assisted by the famous Apollo Club and a quintette of widely known soloists, all under the baton of Dr. Frederick Stock.

PUCCINI'S "LA RONDINE" had its first performance anywhere in English, when given on May 7th, at Detroit, with Wilfred Pelletier conducting. The cast was practically the same as the American première of the work, by the Metropolitan Opera Company, and included Lucrezia Bori, Edward Johnson, Lillian Clark and Louis d'Angelo. It was followed by presentations of "Faust" on May 10th and of "Peter Ibbetson" on May 14th.

MEMBERS OF PARLIAMENT, to the number of one hundred and fifty, are reported to have signed a request addressed to the Opera Syndicate of London that the next Covent Garden Opera season be exclusively in English by English singers.

"MARIA MALIBRAN," an American opera in three acts, with its musical score by Robert Russell Bennett and the libretto by Robert A. Simon, had its first production anywhere when given on April 8th, in the Juilliard Auditorium of New York. Its central figure is Maria Malibran, the famous cantatrice of the last century.

BRAZILIAN MUSIC, led by the Brazilian, Mignone, made the program of a recent symphonic concert at Rio de Janiero, when were heard: "Comala," a symphonic poem by Alexander Lévy, and three works by Mignone—a suite from his opera "O Contractador de Diamantes (The Diamond Merchant)"; a string quartet; and a symphonic poem, "Caramarú."

THE TWO THOUSANDTH RECITAL of the Pittsburgh Musical Institute, on May 13th, was given in the form of a Two-Piano Recital by William H. Oetting and Florence H. Kinley, with the assistance of Cass Ward Whitney, baritone.

THE "PRINZ VON HOMBURG" of Paul Graener is reported to have scored a rather notable success when given its first performance on any stage, on March 14th, at the State Opera of Berlin.

JOHN CHARLES THOMAS, the eminent American baritone, has received from the Royal Italian Government the decoration of a Cavalier of the Crown of Italy, in recognition of his services in the cause of art.

FIVE THOUSAND MUSICIANS, playing instruments valued at a million dollars, paraded in Memphis, Tennessee, as a feature of the Cotton Carnival held in that city from May 6th to 11th. There were ten bands and drum corps from Memphis, ten bands from Arkansas, thirteen from Mississippi, four from Missouri, and twelve from Tennessee outside of Memphis. "Where Cotton is King Music is his Queen" was a slogan of the event. Saul Bluestein of Memphis, organized the parade.

BELLINI'S "NORMA" has had a gala performance at the National Theater of Prague, Czechoslovakia, under the baton of Bernardino Molinari. Given in commemoration of the one hundredth anniversary of the death of the composer, the event fell also almost on the exact centenary of the Prague première of this masterpiece, on February 20th, 1835.

THE "ST. JOHN PASSION" of Bach had what is believed to have been its first complete performance in Boston, when given on Good Friday (April 19th) by the Boston Symphony Orchestra, the Bach Cantata Club, and a group of eminent soloists, with Serge Koussevitzky conducting.

HARPS HAD THEIR DAY at the great Biennial Convention of the National Federation of Music Clubs in Philadelphia. One of the sensationally beautiful features of the programs was the magnificent picture presented by a Harp Ensemble of thirty-two instruments directed by Carlos Salzedo, made possible by the collaboration of the famous Harp Ensemble of the Matinee Musical Club of Philadelphia, which has been for many years under the very able direction of Dorothy Johnstone Baseler.

KATHRYN

THE PHILADELPHIA MUSIC TEACHERS ASSOCIATION had at the Hotel Warwick, on the evening of May 9th, its Forty-fourth Annual Dinner, with a Reception and Testimo Kathryn Meisle, eminent contralto Metropolitan and Chicago Opera Com a Philadelphia "girl." Miss Meisle's of *Mon coeur s'ouvre a ta voix* from son and Delila" won a rousing ovatio a long series of encores from a ga which tried the capacity of the Ba Charles Gilbert Spross, the widely composer, and also a guest of the o was her inspiring accompanist.

THE COLONNE ORCHESTRA of with Paul Paray conducting, gave on 24th a Beethoven Program consisting "Seventh Symphony"; the *"Egmont" ture;* the grand aria, *Ah! Perfido!,* prano and orchestra, with Mlle Odett quier as soloist; and the seldom heard *Elegiac Song,* for vocal quartet with accompaniment, and a "Triple Conce Piano, Violin, Violoncello and Orches

THE "HAMMOND ORGAN" is electrical instrument, in all about t of a baby grand piano, but with m the possibilities of a pipe organ. It invention of Laurens Hammond of the mond Company, makers of electrical and is the result of years of experimen

BERNARDINO MOLINARI has conducted two concerts of the Philha Orchestra of Prague, of which the fir gram contained the *Overture to "S mide"* by Rossini; and the "New Symphony" and "Concerto for Viol Orchestra" by Dvořák, with Vasa Prih soloist in the last work.

THE FESTIVAL OF CHAMBER M at the Library of Congress and und patronage of Mrs. Elizabeth Sprague idge, opened with a commemoration pr devoted to the works of Bach and H and closed on April 9th with a mornin cert of American works and an evenin gram of Stravinsky compositions exclu

FERENC VON VEC

FERENC VON VECSEY, eminent violinist, passed away on April 6th, at Rome, Italy. Born March 23rd, 1893, at Budapest, he first had lessons from his father and then at eight was placed under the tutelage of Jenö Hubay, of which master he became probably the most brilliant exponent. His American début was made on Ja 10th, 1905, at Carnegie Hall, New Yo

(Continued on Page 432)

A MEMORABLE OCCASION

This picture shows only one section of the huge Banquet of the Biennial Convention of the National Federation of Music Clubs in the Ballroom of the Bellevue-Stratford Hotel of Philadelphia, the largest in the history of this great organization.

Musical Prosperity Leads the Way

THE AMAZING SUCCESS of the great Biennial Convention of the National Federation of Music Clubs, in Philadelphia during the last week in April, should be a material as well as a cultural stimulus to the whole nation.

This convention, which lasted an entire week, brought thousands to the Quaker City, virtually "swamped" all the hotels and made a picture of prosperity such as the East had not seen since 1929.

The convention was the greatest ever held by this notable organization. Many large choral and instrumental groups traveled thousands of miles to take part in the programs. It has been estimated that the presentation of the convention and the expenses of the visitors and delegates put into circulation at least a quarter of a million dollars; and some insist that double this amount was probably spent.

The picture shown here presents the scene in the Ballroom of the Bellevue-Stratford at what was the largest dinner (fourteen hundred guests) ever given in this famous hotel. The great room and all of the adjoining halls and rooms were filled with people who came from all parts of the country as guests and as delegates from clubs representing an aggregate membership of five hundred thousand members of this fine musical organization, which probably portrays more graphically the higher type of American home-loving families, with the means to develop the finer things in life, than any other large national group. These well-to-do people, coming from cities, towns and hamlets in all parts of the country, spend their money intelligently and liberally for idealistic purposes, and they are a fine inspiration to millions of others.

THE ETUDE has repeatedly pointed to the banks in all parts of our country, fairly bursting with money—money virtually shouting for an outlet leading to profitable investment. Naturally the bankers, with their great fiduciary responsibility, have been holding on to this money, awaiting the establishment of confidence and that national feeling of enterprise and initiative upon which a rational return to prosperity must depend. Well, here it is!

Nothing could represent more forcefully the mind of America arising to new triumphs than the magnificent spirit shown in this great convention, which was a huge artistic, educational and financial success, reflecting distinctive credit upon the President, Mrs. John Alexander Jardine, and National Chairman, Mrs. Edward Philip Linch, along with Miss Julia E. Williams, Chairman of the Program Committee, and all the officers of the organization.

Surely, Musical Prosperity is leading the way!

The Broadcasts the Public Demands

THE *Literary Digest* poll of radio listeners, conducted last year, was an eye opener to many. Among those whose eyebrows ascended in surprise were the ones who were paying out thousands in the use of radio as an advertising medium. Admitting that the readers of such a magazine as the *Literary Digest* have, on the whole, more means to buy advertised commodities, and at the same time have educated standards of living that demand the finer things of life, the advertiser who learns that in this poll 10,876 voted against jazz music, to 518 who voted for it, and that 9,636 could not abide crooners, while 64 liked them, cannot fail to be impressed. *Printers' Ink* also gave an interesting recapitulation of the major likes and dislikes, which is most instructive.

	Dislike	*Like*
Symphony orchestras	320	5,458
Bands	122	4,522
Operas	286	3,490
Light operas, operettas	22	1,190
Classical music	182	2,606
Organ music	224	2,492
Instrumental and orchestra music	128	1,722

Thus the features that this huge audience wanted most are in order:

Symphony orchestras	5,458
News events	4,862
Bands	4,522
Operas	3,490
Educational features	2,768
Speeches	2,726
Classical music	2,606
Organ music	2,492

Among the personality favorites of the poll are, in the order given:

Amos 'n' Andy	2,476
Lowell Thomas	2,168
Edwin C. Hill	1,630
Will Rogers	1,386
Walter Damrosch Music Appreciation Hour	1,370
Rudy Vallee	1,330
Baron Munchausen (Jack Pearl)	1,324
Seth Parker	1,234
Ed Wynn	1,114
New York Philharmonic Orchestra	1,038
Eddie Cantor	992
Roxy and his Gang	976
President Roosevelt	956
Jessica Dragonette	916
March of Time	906
Boake Carter	750

The First Piano Piece

ALTHOUGH THE PIANO had been for many decades in existence as a distinct and definite instrument, as compared with the harpsichord and its predecessors, the first known publication for the piano appeared just five years before the birth of our country. It was "Duetto für Zwey Claviere, Zwey Fortepiano oder Zwey Flügel," by Muthel of Riga, and it was published in 1771. Johann Christian Bach wrote a piece for the piano, but it is undated. It may or may not have antedated the composition mentioned. In 1773 Muzio Clementi published three sonatas particularly designated for the piano and thus turned loose the flood of piano compositions, good and bad, which must now number many millions. It resulted in one of the large industries of the world, and it is impossible to estimate how many million people have since earned their livelihood directly or indirectly through the piano.

At first the public of all lands held tenaciously to their old keyboard instruments, particularly the harpsichord, with its delightful tinkling sound, but limited sphere. It is indeed a joy to hear a harpsichord played today, if only to reveal how vast has been the improvement in sonority and flexibility of tone control and general scope of the piano.

Some years ago one of the German musical papers conducted a symposium upon the subject of this editorial. Many of the leading musicians of the day responded, and it was surprising to note how vivid were their memories of the first piano composition they ever learned. Publishers generally try to make these pieces as attractive as possible in appearance and try to secure melodies that have real identity and charm in them.

The first piece the writer received, as a child, was Streabbog's *Little Fairy Waltz*. (Gobbaerts used his name spelled backwards, as a pseudonym on his compositions). He played it over and over till everybody in the house, from the cook up, was dizzy. One day the piece disappeared; but the malefactor who took it was very shortsighted, as the little player had memorized the piece and there was no possible way of wiping out the plague, save that of introducing a new piece.

Pianos everywhere have been the portals of musical delight to countless people. Ask almost anyone the name of the first piece he or she ever played and you will find it one of the cherished memories of a lifetime. The piano supplies something in life which nothing else exactly does.

How Much is a Piano?

THE PROPER ESTIMATE of the value of a piano is the cost divided by the number of years that the piano continues to give satisfactory service. The price you pay for the piano by no means determines its real worth to you. For instance, we know of a piano that was bought thirty years ago, before piano values "kited in price" during the war and postwar days. The instrument cost five hundred and seventy dollars, and the teacher who bought it had about all he could do to pay for it. It was made by a substantial manufacturer without a famous name. It received intelligent care and upkeep but the hard musical treatment which the studio piano must expect. Thousands of miles of scales have raced up and down its keyboard. Many thundering concertos have been shaken from its hammers. Yet that piano is in a fairly playable condition today —a far better condition, in fact, than many cheaper pianos which have had far less use, that we have found in practice rooms of college music buildings. Dividing the cost (five hundred and seventy dollars) by the age of the piano, we find the price is really only nineteen dollars a year.

Five hundred and seventy dollars is the cost price of a cheap automobile. Picture a 1904 automobile today. The age of the average cheap car is about five years. The piano mentioned has outlasted six generations of automobiles. The upkeep and operating expenses for the average automobile are many, many times that of a piano.

Come to think of it, a piano is, after all, far from an expensive domestic investment. Few things in life yield such joy profits to their owners who know how to use them. But—when you buy a piano, get as fine a one as your pocketbook permits. Naturally, as the justifiable cost price of a piano goes up, greater material value goes into the instrument and its longevity increases. A piano costing two thousand dollars, let us say, and really worth two thousand dollars, is in a sense relatively cheaper than many pianos at one-half the price. It all depends upon how you can stretch your means to procure a very fine instrument. The makers who have spent fortunes in backing the reputations of their instruments must keep up their good names or waste their investments. That is, the piano buyer's best insurance is in buying a "name" piano—for the "name" piano always has a higher resale value. Look very closely before you put a penny in a little known piano.

QUEENA MARIO

Distinctly American Vocal Problems

By Queena Mario

PRIMA DONNA SOPRANO, METROPOLITAN OPERA COMPANY

Formerly Assistant to Marcella Sembrich, at the Curtis Institute of Music. Teacher of Rose Bampton and Helen Jepson, of the Metropolitan Opera; of Edwina Eustis, Philadelphia Opera; and of Margaret Codd, of the Chicago and Philadelphia Opera Companies

An Educational Conference secured expressly for THE ETUDE *Music Magazine*

By R. H. Wollstein

WHILE as a general rule I do not believe in too great an insistence on nationalistic differences in ters of art; there are, none the less, tain vocal problems which are distly American, in that they are most mon to the majority of our native gers. As a student I fell victim to these dencies, and later I have seen them reted over and over again in pupils of my n. Also from personal experience I know t: early detection and vigorous methods corrective study can cure them.

ut to come to the problems themselves! American singer's chief difficulty ns to be that of accurate voice placent. Most of our girls start out with r voices far too heavily placed. It is a radical estimate to say that a good of the students who believe themselves e "dramatic sopranos" ought really to classified as lyric or even coloratura ranos. As for myself, I was at first ned as a dramatic soprano. Which ns that I was encouraged to produce vier, "thicker" tones—tones in which sheer imposition of voice was far too ghty. Less elegantly, perhaps, I was wed to "sit down" on my tones, as if n a ponderous weight bearing down them. I was early given songs in the matic repertoire; and later came dramic rôles to be sung. I was far too ng and too determined to allow any al difficulties to slow up my work; but, n a secrecy I tried even to hide from myself, I was conscious of a very unpleasant sensation of effort. My high notes were good, but my middle voice was uneasy. And then I was lucky enough to be accepted as a pupil by Mme. Marcella Sembrich!

Mme. Sembrich asked me about my work, and I told her of my operatic ambitions.

"Don't begin dreaming of performances, child," she said gently. "Tell me of your voice, your work, your ability to sing. What can you *do?*" Naturally, this was a bit of a surprise to me! Then, when I had sung my heaviest arias, Mme. Sembrich said in her gentle but conclusive manner, "We will leave rôles alone for a while and build that voice of yours!" And so, when I thought myself ready for a début, I went back to work!

The Firm Foundation

FIRST OF ALL, we built up scales—nothing but scales. There were slow scales, fleet scales; rippling scales, where each tone must ring out clearly and separately; the grand scale on sustained whole notes, which searches out every least weakness of voice and control. There I stood, practicing scales, and hardly believing that I was the same person who, only a few months before, had been storming success with all the heaviest operatic arias! Presently we came to coloratura work. More practicing of scales, staccati, trills, arpeggios—all light, and floating, with the sensation back of my palate, of a *suppressed yawn.* And then I noticed a strange thing. My voice felt much freer, much easier, more comfortable. That secret, frightening sense of effort had completely disappeared!

When I told this to Mme. Sembrich, she smiled, "But naturally! You have a lyric, coloratura voice, and only now are you beginning to approach your native territory!"

I was perfectly amazed at the time. I am not at all surprised by such an experience today. I have gone through it, time and time again, with students of my own! The general difficulty with pupils, who come for advanced work, is that they, too, are suffering from a too heavy placement of voice. They, too, "sit down" on their tones; and often we have a great deal of work inducing them to "get up from them," with any degree of lightness. They have had insufficient grounding in the pure mechanics of voice building. They are far better versed in difficult arias than in scales. Their voices lack flexibility.

If ever we are to have a truly American vocal school, which shall take its place in dignity beside the traditional *bel canto,* we must begin at once, not to learn "show pieces," but to build voices! How shall we go about this? Suppose you answer that question yourself! How many times, during the past month, have you been out in company, at some very agreeable gathering, where people asked you to sing? How many splendid "pieces" and arias have you performed, to please them? Whatever the count may be, compare it, now, with the number of hours you have spent practicing nothing but a voice-building grand scale. You need not confide the answer to a soul in the world—but it will give you the clue to your own vocal problems!

Flexibility First

EVERY VOICE, regardless of its range or quality, *must* have *flexibility,* if it ever is to attain anything like its greatest possibilities; and the only way to acquire such flexibility is by constant exercise. That is the reason for the scales and the coloratura work. They are important in helping you to master technical difficulties, which may later appear in some song; but they are even more vital in keeping the voice supple and free. And, let me repeat, every voice needs them! Too often, alas, vocal exercises of this kind are discarded once the pupil has begun work on arias or songs; too often they are reserved solely for those coloratura voices where the "show parts" of the songs to be performed require them. That, I believe, is the fundamental weakness of our American teaching. No matter how advanced a pupil is, no matter how much she knows or how long she has studied, her every day's work should begin with scales, trills, and exercises, which do for the voice exactly what "setting up" exercises do for the muscles of the body. Carrying that analogy a step farther, just compare the woman of fifty of today with her mother of a generation ago. Thirty years ago the woman of fifty was old, physically. She was stout, muscularly inactive; she sat in an easy chair and puffed on the stairs! But what of the woman of fifty today! She is slim, active, vigorous; she is able to keep up with her daughters in anything! Golf, tennis, and gymnasium work have kept her so. Which proves that the fitness of our muscles, at least, can be controlled. The muscles of the vocal apparatus require such control, not only to perform well, but also to be able to continue the performance. The voice which rejects its "gymnasium work" faces the risk of being worn out before its fullest possibilities have been even reached. The best test of correct tone is that "open" feeling of a *suppressed yawn.*

At sixty, Mme. Sembrich's voice was as fresh as that of any girl of twenty. She attributed its vigor to the routine of scales and coloratura work through which she put it every day! Yet maintaining the voice is neither so difficult nor so vital as its initial building. Which brings us back to our starting point, of America's urgent need of more careful methods of placement and of gradual, flexible development. The word "gradual" is used advisedly.

A National Disease

THE SECOND great fault of our native students is their desire to come out and show themselves too soon. It is a natural fault, but none the less a serious one. We all know girls who begin "vocal lessons" in September and then sing Elsa's *Dream* at the Christmas pageant in church. In five years, those girls, for all their laudable eagerness, will be vocally "finished." It takes at least two years simply to build the voice! A solemn promise is exacted from every pupil who comes to me. She must pledge herself faithfully to work only at the scales and exercises assigned to her, and for two years not to sing even the simplest song in public.

One of my most interesting pupils is now a girl of eighteen. She came to me at sixteen, has been developing her voice

all this time, and has been heard by no one but myself! In another year, however, she will be well worth listening to! When a girl comes to me, with an insistence for "show pieces," for which her throat is not yet ready, I ask her, in all sincerity, to study with some other teacher. Not that I would be high-handed, but because I cannot bear to assume the responsibility of working with methods which I know to be dangerous. And it is quite as dangerous for the undeveloped vocal organ to sing difficult songs as it would be for a clerk to get up from his habitual desk chair and enter a sprinters marathon. The more careful work put into the physical development of the vocal organ, the stronger and longer lived the voice will be.

The Race is to the Conservative

ANOTHER DANGER is that of overdoing. Never let the voice get tired. In practicing, work for fifteen minutes and then rest fifteen; then, after an hour of singing in this way, rest completely for two. Overwork in the practice room, however, is less dangerous than overdoing in public. As soon as a young singer begins to have engagements at all, she accepts too many and wears herself out. I know just how hard it is to say "No!" to some tempting offer—one, most likely, that you have been dreaming about! But if only you will cultivate a wider vision, you will agree that it is the only thing to do.

Then, throughout your singing career, never "show off." This applies to the public years as well as to the study years. Mme. Sembrich never accepted more than sixty engagements a year, even at the height of her glorious career. Once, when circumstances forced her to accept seventy, she rested completely for two summer months, never talking above a whisper. I wish we paid more regard to such ideals. One of the unfortunate attitudes of these times is our insistence on showing what we can do, and "cashing in on it" immediately. And, tempting though that may be, is it not even more tempting to look forward to a greater career twenty years hence? Only the well protected, carefully conserved voice can do this. Three or four engagements a week, with their attendant preparation and inevitable nervous strain, cannot but shorten an active career.

Besides the supreme caution of conserving the voice, one can observe other little safeguards. Never talk too much or too long at a time, and never talk above a whisper immediately after singing. Do not dissipate your energies by doing too many things at once. During the working season, whether you are in a studio or on the stage, avoid parties, crowds, company, and all the hundred and one things which are very pleasant but which sap one's vitality. During the operatic season I seldom go out. In the summer, though, when my work makes fewer claims upon me, I travel; I go in for sports and take my share of the fun which I have to put aside in working time. We have only one fund of physical energy after all; and, if we use it up foolishly, we have nothing left to draw on for the necessary exigencies of our calling.

Conservation of Resources

IN LEARNING a new piece, too, save the voice itself as much as possible. Acquaint yourself with the notes by looking at the score, by playing them on the piano, or by whistling them (which is my own system); but do not attempt to put the music into your throat until you have already memorized it. This will save a great deal of useless strain and fatigue. No especial virtue attaches to singing a new song at once. The point is that it be perfectly sung in the end.

It is always a good plan to begin studying new pieces, not with the music at all, but with the text. A penetration into the mood and character of the words—be it a song, an aria, or a rôle—will give the best clue to its phrasing, its meaning, and its interpretation. Then, too, it is sometimes possible to save vocal strain by simply stressing the text instead of the music.

Let me give you an illustration. In singing the leading rôle of "Madame Butterfly," for instance, I found that certain tones of the Second Act—in the part where *Consul Sharpless* advises *Cio-Cio-San* to take her child and go forth upon the highways, pursuing her former c —lay rather low for my voice. It have meant definite straining, and po a less agreeable result so far as the went, to attempt to sing "heavily" on lower tones. Instead, I used as little ing voice as possible, and simply enun the words with greater stress than normally uses in singing. The effect if anything, heightened dramatically my voice (as well as my auditor's was spared the effect of strain. Of c this is not possible in all cases. In like "Lucia," "I Puritani," and "No to choose at random, the all-important is the *cantilena*, the vocal line, itself. in such a case, one should attemp "getting around" the actual purity of ing.

There is no reason in the world our typical American singer—even small town girl who has grown up out the advantages of great vocal and matic models—should not take her in triumph beside the greatest si artists of the old world; provided sh work as those others have done, bu the voice faithfully, keeping it fresh flexible, and allowing no temptations way of "fun" and "showing off" to d her from the serious business of c singing. For, long after different fas of dramatics and "personality" have forgotten, the singer's chief concern always be the pure *bel canto*, which the Italian for fine (or beautiful) son

The Star Spangled Banner

Our National Anthem, Enshrined in the Hearts of all Patriotic Americans

By Frank Willard Kimball

Francis Scott Key

WHILE *The Star Spangled Banner* was officially designated America's national anthem by Act of Congress on March 3, 1931—previous to this recognition by our national congress, and also in recent months—much controversy has been participated in discussing its musical genealogy. Both the music and the words have been subject to rather harsh criticism, yet the song has proved impregnable to all these various attacks and has lived to be enshrined in the hearts of all patriotic Americans.

At the congressional hearing which approved its acceptance, one of the witnesses, Frank B. Steele, of Buffalo, New York, said that some people are opposed to the anthem because "the tune is suspiciously like an old English drinking song." This statement may carry the implication that the tune is not the same as that of *To Anacreon in Heaven;* but it is an established fact that the melody was transcribed, in 1770, from an old French air, by John Stafford Smith, an English organist and composer. The name of the original song was adapted from words attributed to Ralph Tomlinson, president of the Anacreontic Society whose meetings were held in the London Coffee House, and at a later period in the Crown and Anchor Tavern. The Anacreontic Society was a convivial musical organization planned for singing choral and part music. Literary folk will remember that Anacreon was a famous Greek poet who lived in the sixth century B. C., and his themes of love and wine inspired the words of *To Anacreon in Heaven.*

Here are the last lines of the chorus:

"May our club flourish happily, united and free,
And long may the songs of Anacreon entwine
The myrtle of Venus with Bacchus' wine."

The song was sung wherever the Anacreontic Society assembled; but when it reached America it was regarded too ribald by Colonial Boston. Thus the words were eliminated and the air taken over by Masonic lodges for their own use. In 1798 it passed into use for Robert Trent Paine's campaign song, *Adams and Liberty,* inspired by Pinckney's reply to Talleyrand, "Millions for defense, but not one cent for tribute."

The song, however, was not destined for long life under its new title, for sixteen years later Francis Scott Key gave us the words now known as *The Star Spangled Banner.*

A Romantic Birth

THE WORDS were inspired by a momentous occasion. During the War of 1812, Dr. Beanes, a physician of Upper Marlborough, Maryland, had been taken captive by a British ship in the Chesapeake Bay. Francis Scott Key, who had begun the practice of law in Baltimore, sought release of the unfortunate physician, who was his friend. Having procured credentials from President Madison and proof that his client was a non-combatant, he rowed out to the Admiral's ship on September 13, 1814. The doctor prisoner had previously been turned over to the custody of Vice-Admiral Cochrane, who consented to Key's request for his friend's release. But, as a bombardment of Fort Henry had been arranged for that day, the two Americans were detained aboard the Vice-Admiral's son's ship, The Surprise. During the night they were placed under guard on a flag-of-truce boat, and while the bombardment was in progress, Key anxiously watched the Stars and Stripes flying over Fort McHenry and was overjoyed, after hours of suspense, to see in the early dawn that "the flag was still there." From that moment Key started to jot down on the back of a letter the opening stanza of the song and completed it as the boat proceeded to Baltimore after the repulse of the attack on the fort. The same day he wrote a complete copy of the verses, in his hotel. Copies were printed in the form of handbills, with the title, *The Bombardment of Fort McHenry.* That night, in a tavern adjoining the Holliday Street Theater of Baltimore, a soldier with the American troops stationed in that city, Ferdinand Durang—who was an actor by profession —sang for the first time what is now *The Star Spangled Banner.* The effect was most inspiring and thrilled all who heard it.

We give here the first stanza:

Oh, say can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched w so gallantly streaming.
And the rocket's red glare, the bon bursting in air,
Gave proof through the night t our flag was still there.
Oh, say, does that Star Spang Banner yet wave
O'er the land of the free and home of the brave?

A Controversial Tune

ALTHOUGH it was stated in the h bills that the words had been ada by the author, to the old familiar air *Anacreon in Heaven,* Professor W Fletcher Johnson says when *The Spangled Banner* was first song in B more, it was announced as to be sun the air, not of *To Anacreon in He* but to *Adams and Liberty.*

The Star Spangled Banner was publi in the *Baltimore American* of Septe 21, 1814, in the key of C-natural, in w key it is probable that it was sung Durang. It has come down to us t as a song of buoyant and aspiring hop ness, although it is yet undeterm whether Key himself consciously fitte words to the melody, or whether, as contend, it was his brother-in-law, J Joseph Hopper Nicholson, who was sponsible for the actual wedding of words and music. Judge Nicholson in command of the Volunteer Artille in defense of Fort McHenry, while was a volunteer in the light artillery. is said that he had no ear for music. the words were more smoothly fitted t tune than the words appearing with *Ad and Liberty.* At all events, the song is of inspired patriotism and has a quic ing effect upon the emotions of Ameri everywhere. As George M. Moreland said, "Those of us who have stood at tention at sunset on the fringe of civi tion in some lonely 'bamboo hamlet' in

(*Continued on Page* 434)

The Violinist's Summer

By Mischa Elman

An Interview secured expressly for The Etude Music Magazine

By Rose Heylbut

DISCUSSING the question of unpervised summer music for THE TUDE, I was asked to "outline exactly violin student ought to do and how uld set about doing it." Now, that ed rather a large order! As far concerns individual difficulties, or ms of exercise, I am afraid I have tle to say. Sitting quietly in my ome and addressing an unseen, un- audience of many thousands of g young violinists, all of whom are ering degrees of advancement, all m have different temperaments and nt problems, all of whom, indeed, differently constructed fingers and well, it is quite impossible to outline ngle set of violin commandments at one insistence, will organize dy's musical thought, unsnarl every- musical problems, and keep every- progress at the highest pitch.

a course seems especially difficult like myself who has never regarded instruction in terms of an algebraic n that can be set down in one per-, unalterable form. I should be giv- a less than my honest best opinion ttempted to set everybody on the rack by means of the same method. is no *one* method. Everything the student does must be presented in- lly. And the only person to outline ndividual helps is the teacher who is the pupil and knows his individual of weakness and strength.

own master, Leopold Auer, never the same thing in the same way he never touched on the same n twice, unless it so happened that udents actually needed exactly the nedicine. To him—and to me—the teaching was and is just this very ual analysis. However, string lation is just a small part of a vi- education. The best bow and work must be the result not of me- l practicing but of a clearly con- l attitude of mind, the outgrowth tal discipline. And here we have ertile soil for discussion.

Training for Self-Rule

E FIRST thing for our young ndidate to do for work over the is *to fit himself to work alone.* y violin student think back to his y lessons and check up on how the spent the time. Some of it went, rse, in explaining the new work; n assignments; some, in answering ns. But did not a good third of least, go into pointing out errors s, time values, fingerings, or musi- lications which were all clearly into the printed music? Were not at least a few repetitions of, ent over that last week"; or "This same point we had trouble with ? Has it not a desperately fa- sound? If the teacher did not call n to these self-evident and oft- d facts, the chances are that the student would learn wrong, prac- ng and lose sight of many valuable

the hints that the student absorbs facts that he learns are the serv- his attitude of mind. And he in himself to correct habits of study. arning to work alone," I mean ng so keenly and listening so intently that the only things that will need special telling are new things. Let the student train himself to read exactly what is in the notes before him—nothing more, nothing less. Let him train himself to listen so attentively to what is told him and to put this into such precise practice that wasteful repetition can be eliminated from his lessons. Not only will he then make amazing headway, but also his musical habits will be so correctly formed that a summer period—or, indeed, any long unsupervised period of music study—will be one not of loss but of steady gain.

Discipline as a Stimulant

I MUST plead guilty to a certain old-fashioned point of view concerning the value of discipline. I believe that nothing worthy is accomplished without it. The person who does only what he likes, when he likes to do it, under the mistaken impression that such a procedure makes for freedom, will develop into the least free of men, one who vacillates, who flits, insect-like, from one unfinished task to another, who must depend upon the help of others for all the important things of life.

Much of life is made up of doing things we do not especially like to do. The sooner we recognize this fact, and the more rigorously we train ourselves to face it, the better our chances for success. And the wisest man of all is he who can discipline *himself,* without waiting for life or people to buffet him. If it interests you to know it, I take keen pleasure in disciplining myself in my own work, in making myself do things. I practice always at the same time each day, whether I "feel like it" or not. I practice the same number of hours each day and try to add to the stint. Today I can play five or six hours without feeling fatigue. When I began, two to three hours was my limit. In practicing, I discover where my weakest points lie, and I go after them. The things I can do well will take care of themselves.

Why is it that finished artists seldom need to work or coach with anyone else? Because, if they merit the name of artist at all, they have learned the secret of self-discipline. They can listen critically to their own work, one of the most important faculties a student can develop. They can make themselves do things. Not everyone, I realize, can attain artistic heights. But everyone can discipline himself. It needs only will power properly directed. The student should begin now to map out a routine for himself, and to let nothing interfere with it. Let him make a game of going through with what he begins. Let him practice critically. Let him judge himself more harshly than would his family or his teacher. Let him not listen, with satisfaction for the parts that do go smoothly; but let him dig into the parts that do not go so well and *make* them behave.

MISCHA ELMAN

Routine as a Ritual

THE STUDENT should, moreover, set himself certain tasks; and the summer is an excellent time to try this out, because he will be so entirely "on his own" that only his own determination will be the gauge of his success. He should pick out his chief problem and set himself three months in which to master it or at least to show improvement in it. He should select a certain study and a certain piece, ask his teacher to assign them to him, and promise himself that, when lessons are resumed, he will have mastered them, every bit of them, so perfectly that not one single correction will be needed. When that time comes, he will have done more than simply to learn two violin numbers. He will have acquired self-discipline and greatly smoothed the way for mastering the next new thing given him.

Other pleasant things to be done over the summer are to brush up on one's repertoire and to review past work. One always grows rusty on works he has not looked at in six months. So the student should work over the things he "used to play," reviewing the music year by year. Throughout July, let us say, he should work up all the pieces and studies he played during the past winter. During August, he should do the same for the pieces he studied the year before. For September, he should go back a third year. He will find an indescribable pleasure in reviving old friendships in this way. Everything he did while he was learning the piece will come back to his mind the moment he draws the bow. Faces, events, emotions will rise up before him in vivid new life.

Then, too, it is immensely interesting to measure one's own growth by past work. If the student is progressing as he should, he will be amazed at the ease with which he can today master anew the problems, both of technic and interpretation, which cost him tears two years ago. In the light of present experience, past problems seem almost to settle themselves. One wonders what it was that ever stumped him so. Reviewing music is about the nearest one ever gets to having a chance at reliving one's life! Finally, consistent review of much familiar music, none of which should require the peculiar sort of concentrated analysis demanded by new works, puts an extensive repertoire into one's hands.

The Parents' Opportunity

LATELY I have been making some interesting excursions into the realm of music study, from an entirely new point of view. This time I am neither teacher nor pupil, but interested parent. My daughter of seven is studying the piano, and my small son of four is just beginning to make friends with the violin. To the inevitable question, "Are they going to be musicians?", I can answer only,

"As God wills." I will never hold them back from a professional career, although I know its hardships; I will never force them into it, although I know its joys. But the point that my observations have brought home to me is that the familiar student-teacher relationship ought, with profit, to be widened into a three cornered relationship, including the parents of the pupil. I never interfere in the children's lessons; I have the utmost confidence in their teachers. But I observe both teaching and practicing, and I learn much from both.

I would heartily advise other parents to do the same sort of observing and learning. There is a tendency in our America of self-made men to take a sort of pride in admitting that their children are cleverer than they. How often we hear, "I didn't have my boy's advantages. At his age I had to work. Today he knows more than I do!"

I find this attitude deplorable. A child naturally wants to look up to his parents as the wisest and cleverest of people. And he should! He should not be deprived of this wholesome and utterly natural comfort. And if parents will put themselves to the slight inconvenience of supervising their child's work and of learning it with him, they can grow along with him and help him, quite regardless of the fact that they lacked his advantages earlier in life.

Moreover, any study in which a child can share his enthusiasms is doubly advantageous to him. He learns twice as fast, if he can talk about his work—live through his work—with somebody who listens to him with sympathy and understanding. And the intelligent teacher will welcome such coöperative interest. I do not for a moment suggest that the parents "spy" on a teacher. But I heartily advocate visits and chats, in a spirit of helpful coöperation. Since both teacher and parents are working for the same good, they can do it best together. Parent, discuss your child's problems with his teacher. Study his tastes and habits through the eyes of a third person. Acquaint that third person with the home environment of the child, and the reasons that make it what it is. Then be willing to assume some of the teacher's responsibilities, when the unsupervised summer period sets in.

The Game of Being Interested

CERTAINLY, if a parent has never felt a violin in his hand, he cannot help his child with its individual problems of tone production. But he can sit with him a few minutes each day while he practices. He can be his audience. He can check up on his improvements and his laxities, simply by the sound of them. He can deal out judicious praise. He can time his swift passages. He can read musical biographies with him. He can encourage him and give him confidence, through interest both in him and in what he is doing. This is a much better summer occupation for mothers than are games of bridge!

Further, an interested parent can lift much of the burden of sheer organization from a child's shoulders. If the child is faithful about practicing, he can provide him with pleasant outlets for his efforts. He can organize musical parties and games during the summer, at which he and his friends can show each other what they have done and have fun about it. If he is studying any piece that happens to be well recorded, he can buy him the record and let him play along with it. Parents, too, can help the teacher enormously in the matter of stimulating and satisfying curiosity.

Everyone agrees, I am sure, that children learn twice as fast about the things that interest them. If parents will make a note of their many questions, they will see that they are always about the things, not necessarily that they love best, but that most rouse their interest. The wise teacher knows this and acts on it; but, unfortunately, the teacher's time with his pupils is all too limited. In the time between lessons, then, and especially over the summer, let the pupils' parents play upon this curiosity. Let them talk music with their children—not lessons, but music. Let them find out what sort of music the children like best and why. Then, in so far as is possible, let them satisfy this innate interest. The children should be encouraged to play new things and to try out new effects. They should hear from the parents stories about the various composers (any library encyclopedia will furnish the parents with such material, if books are not available in the home). The parents also may hunt up records and dio programs that will most nearly f with the lines of interest. They sh work along with their children in a s of pure play. Warm parental intere what the children most need; and w home nurture is what music most ne

The Violinist's Own Task

PURELY violinistic problems will suffer over the summer, if the p follows out the program I have indic Let him be alert and observant in le ing how to guide his own habits. Let make self-discipline into a sort of se game with himself. Let him concent on his weakest points and brush up them, whatever they may be. Let get his old pieces well "into his fing as readily accessible repertoire. And, of all, let him have the good fortun finding music made a living member o household, under the interested supervi of the home makers.

SELF-TEST QUESTIONS ON ELMAN'S ARTICLE

1. *What practice rules are conducive self-discipline?*
2. *How should the student plan his view work?*
3. *What should be the parent's atti toward the child?*
4. *Name five ways in which a parent assist the child in his practice.*
5. *What may be done in the way of sical recreation?*

The Geography Of The Piano

Where the Piano Comes From

By C. M. Bryant

AS ONE LISTENS to a concert pianist rendering a Bach fugue, a Chopin nocturne, or a Beethoven sonata, he usually gives little thought to the piano, the medium through which the player's artistry is presented. The average person thinks little of the origin of the various metals, woods, ivory, felts, buckskin and glue, that make up the more than ten thousand separate parts in a modern concert grand piano.

From Africa

THE IMPORTER and manufacturer spare no trouble and expense to assemble the various materials from the far places of the earth. They go to the jungles of Africa and India, far from civilization, to trade with the natives who have risked their lives in hunting and trapping the elephant for his ivory tusks. Every pair of tusks that come to the market represents one elephant, but not necessarily a slain or recently killed one, as is popularly supposed. By far the greater number of tusks come from animals which have died a natural death. The natives collect the tusks and store them for future trading. Tusks have been found as long as twelve feet, weighing as much as two hundred pounds. The best grade of ivory is found around Camaroon, Loango, Gabun and Ambriz in Africa.

The natives capture many elephants by digging a pit, usually nine feet deep, three to four feet wide at the top, tapering to a width of six to twelve inches at the bottom, and ten to twelve feet long. The top is covered with cross sticks, then loose earth is thrown over the sticks. The unwary elephant crashes through this cover, its great feet become wedged at the bottom of the pit, and it suffers a lingering death.

The importer dickers with the natives until he has acquired his supply, which must be of the finest grade. It is then carried on the backs of natives to the nearest river, transported in a primitive canoe to the sea, where it is loaded on an ocean going ship and brought across to our east coast. Here are located ivory cutting plants, a large one being at Ivoryton, Connecticut.

From Germany

ON ANOTHER ERRAND the importer goes to Germany, where in the highlands of Saxony he finds the shepherds tending their flocks of sheep, from which comes the finest grade of wool necessary for making felt for piano hammers, and other felts for piano actions. The wool is shipped to large felt mills in the United States where it is washed, carded and pressed into felts. In a single fiber of Saxony wool there are from 2700 to 2800 serrations in one inch, which makes it superior for felting purposes. If one could follow this wool through the felt mill, and watch the many processes through which it is passed before it becomes finished felt, one would be greatly educated and entertained. More than fifty different kinds or grades of felt are used in piano actions.

South America Contributes

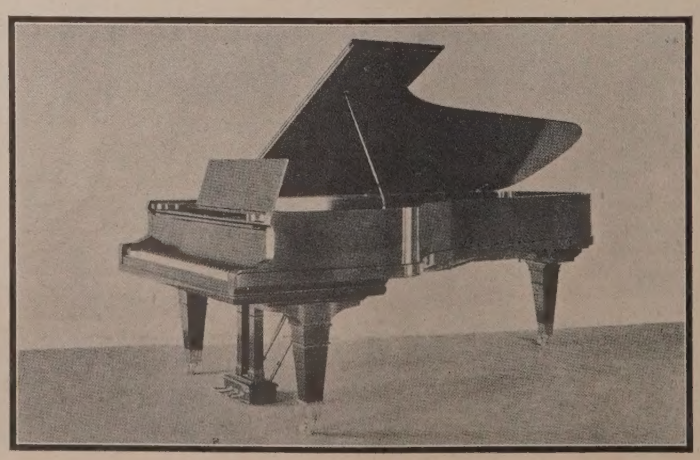
TO SOUTH AMERICA the importer must go for ebony wood for the black keys, and for beautifully figured mahogany and other special woods from which to make veneers for the piano cases. Mahogany is also obtained in Central America and the West Indies. Santo Domingo mahogany is considered best for piano veneers. American black walnut is also used extensively for piano cases. Veneer is made from all cuttings but preferably from knots, burls, forks and stumps in order to get the gnarled effects. From the forests of our own northwest come the hardwoods for other parts, spruce pine for the sounding boards, and a light, fine grained pine known as key pine, for the piano keys.

The smelter, the iron foundry and the steel mill are called into use to supply their quota of screws, bolts, nuts, hinges, pedals, cast-iron plate; and steel wire for the p strings. The wire ranges in size f guage twelve to thirty. The massive strings are made by winding the la guage strings with copper wire of var thicknesses.

The hunter who goes forth in the aut into the mountains or forest in search native deer, and who brings back a point buck, contributes his share to making of the piano, as buckskin is an portant item in the making of piano acti The varnish, stain and lacquer manu turer is called upon to furnish mate for the finishing of the case. And last, Dobbin who perhaps has spent his final as a dray horse, has a part in the mak of the glue which holds the ten thous parts together.

The manufacturers of high grade pi maintain testing laboratories in charge skilled technicians, where they test vibratory qualities of various samples spruce pine for the sounding boards. strength of steel wire is tested by de mining how many pounds pull it will st before reaching the breaking point. P technicians have found by tests, that a cert grand piano when tuned to inte tional pitch, carries a stress or strain e to about twenty tons. Few people k that the sounding board of a grand p is convex, or saucer-shaped, and is pl in the piano in an inverted position. (approximately) two hundred and f strings of the piano are attached to sounding board by means of a lamin maple bridge. Each string exerts a do ward pressure on the sounding board e to about thirty pounds, or a total of a three and one half tons.

Next time as you listen to the ar and hear him weave his fanciful t poems, give a thought to the energy ingenuity that has gone into the mak and to the creatures that have given t lives, that we may have the enjoyment our modern concert grand piano.



A LATE MODEL ART PIANO

"Failures" That Triumphed

By Gustav Klemm

HE WISE composer of opera or symphony, if he is familiar with the famous failures of the musical will view the disastrous première of of his works without panic. He may ole himself that nearly two-thirds of works which today draw devoted ences were anything but successful at r first performance. Many now ac-wledged masterpieces made their initial to unappreciative audiences, which d. hissed or otherwise conducted them-es in an outlandish fashion. But these ed works have lived to laugh the last h, which, as we all know, is best.

iewing the musical arena of the past, is almost convinced that nothing suc-s like a failure. To be sure, not all oday's favorites were born under dark, nous clouds that leaked disapproval. 'la," "The Tales of Hoffmann," "Han-and Gretel," "Mignon"; all of these many more were welcomed with warm, e of them with wild, enthusiasm. But osed to them is a long and illustrious of works whose very existence tottered incertainty as a result of their dis-ous first performances. A bad begin-, they do say, makes for a good ending. so it seems, when one looks back over famous musical failures of the past.

When Novelty Nags

OUTSTANDING box office success of today is Puccini's "Madame But-y," and yet its first performance, at Scala of Milan, on February 17, 1904, such a miserable failure that the com-r gathered up the score and parts in r to prevent a second performance. eppe Adami, for long one of Puccini's ttists, dubbed the première "a dis-ous failure." As a matter of fact, and, ge as it may seem in the light of events, most of the first nights of ks by Puccini, whom we are inclined onsider one of the most successful of opera composers, were anything but itious. "La Bohême," "La Rondine," Trittico," and even "La Tosca," all bled dangerously in their early career. t at none of them did the gods growl minously as at the opening of "Madame erfly." The audience gave a per-mance that, in its organization, rivalled on the stage. The cat-calling, tling, grunting, groaning, roaring and r unseemly demonstrations got under at the beginning of the opera and d to the end. Considerable entertain-t was afforded this first, and easily sed, audience by the large window that s the background to one of the set-s. Its merriment found vent every Butterfly's maid manipulated one blinds, an excuse for mirth which the er may be at a loss to understand.

uccini, fortunately, was spared the ing of this ribaldry. According to article in *The Pall Mall Gazette,* he shut up in a small backstage room ughout the performance. From time ime, Giocosa, one of his librettists, ld bring word of how things were go-Storchio, the *Butterfly* of the eve-, came back after the first act and so overcome with grief that grave ts were held as to her ability to con-.

st why, aside from the diverting blinds, the audience so conducted itself has been found, by some commentators, in "the exotic quality of much of the music, necessitated by the Japanese atmosphere" (Ernest Newman). Others have assigned this to the only fairly competent cast of singers, and still others to the unbroken length of the second act. When the opera was given three months later at Brescia (and with great success), the second act had been divided into two definite parts, the *Intermezzo* forming the separation.

And Tragedy Does Not Thrill

NOR WAS the première of "La Tosca," at the Costanzi in Rome, on January 14, 1900, an altogether peaceful affair. Puccini, in the course of his active career, had acquired a number of enemies; and from this source leaked reports that a bomb was to be thrown at the opening performance. People began gathering in the street before the theater at eleven in the morning, and by the time evening had arrived and the performance started, the excitement can be well imagined. So great did it become and so prevalent was the bomb rumor that the stampeding of people in the lobby of the opera house caused the officials to stop the performance. Only after quiet had been restored did the curtain rise again and the performance continue.

The singers gave a ragged, nervous interpretation. They also had heard of the promised bomb and, in addition, had received threatening letters. So it is easily understood that often their interest was not in their music. No bomb was thrown, however, and the walls of the Costanzi remained inviolate. Small wonder that the morning papers largely overlooked the opera, its music, and so on, and dealt chiefly with the comic opera aspects of the preceding evening.

Nor the Garret Pleases

FOLLOWING the successful *Manon Lescaut,* came "La Bohême" and this also staggered on to success after a violent drubbing at the hands of the critics. From Adami's collection of Puccini letters we learn that the critic, Carlo Bersezio, wrote as follows in the *Stampa:* "'La Bohême,' even as it leaves little impression on the minds of the audience, will leave no trace upon the history of our lyric theater; and it will be well if the composer will return to the straight road of art, persuading himself that this has been a brief deviation." Berta, in the *Gazzetta del Popolo,* joined Bersezio in his low estimate: "We wonder what could have started Puccini towards the degradation of his "La Bohême." The question is a bitter one, and we do not ask it without a pang, we who applauded and shall continue to applaud "Manon." . . . You are young and strong, Puccini; you have talent, culture and imaginative ability such as few possess; you have today conceived the whim of forcing the public to applaud you where and when you will. That is all very well for once, but for once only. For the future, turn back to the great and difficult battles of art."

BEETHOVEN
In the shadow of St. Stephen's in Vienna

And now let us turn from the Tuscan Puccini to Beethoven, the Mighty Ludwig of Bonn. He also had his failures, of which none was so great as that first night of "Fidelio," his only opera. He had finished his score in the fall of 1805 and returned to Vienna to begin rehearsals. There were difficulties in the vocal and orchestral parts—great difficulties. But Beethoven would listen to no complaints or suggestions; he overrode all objections. Naturally, by the time the fateful day rolled around, Beethoven found himself handling a cast and orchestra that stopped just short of mutiny.

The Titan Bends

TO THIS condition was added another equally perilous. Strangely enough, it was one occasion where the sword of the conqueror crossed the pen of the creator. The French army had been for weeks advancing on Vienna and, with Napoleon at its head, entered the Austrian capital on November 13, 1805. The Viennese, led by the Imperial Family and members of the nobility, fled the city. All those who possibly might have been interested in "Fidelio," now ready for presentation, had gone. But Beethoven would not hear of holding up the performance. Those who suggested it were roundly denounced and left his presence with ringing ears.

The opera was presented at the Theater-an-der-Wien, just a week after the French took over Vienna. The audience consisted almost entirely of French officers and soldiers, who understood neither the music nor the words. In its original form "Fidelio" was both much too long and, in spots, "abstruse" (G. A. Fischer). The French victors yearned for a work with a ballet; or, failing that, at least a work with some exciting, spicy situations. What they got was, in the main, a rather dull affair detailing a wife's devotion.

The audience, accordingly, expressed itself, as European audiences will, in a way that could hardly be taken as approval. "Fidelio" staggered through two more performances and was then withdrawn. In December, the redoubtable Beethoven was cornered by some of his friends and, at the house of his patron, Prince Lichnowsky, was induced to listen to suggestions designed to improve the score. The colloquy lasted from seven in the evening until one o'clock the next morning; and at its conclusion Beethoven reluctantly consented to several changes, chief of which was the discarding of an entire act. In this form it was given two more performances and then withdrawn by the composer, who believed that he was the victim of intrigues at the theater and, also, that he was being cheated out of his royalties. Nearly a decade passed before "Fidelio" was again given.

The Camelias Wither

ANOTHER OPERA that bowed its way into this world under circumstances far from happy or promising was "La Traviata." When Verdi's seventeenth opera had its initial hearing at the Teatro la Fenice in Venice, on March 6, 1853, its failure was complete—a failure that was in no wise brightened by the dismal second performance. After the opening night, the frank Verdi wrote to his friend,

Emmanuel Muzio: "*La Traviata* last night was a fiasco. Is the fault mine or the singers? Time will show."

The fault, not so apparent eighty years ago, was with the singers. To quote Francis Toye, "The tenor was hoarse; the baritone in particular, considering his part of insufficient importance, took little trouble; the prima donna, though a good singer, was a very plump, robust lady, whose death of consumption in the last act provoked a regular epidemic of laughter among an audience as yet operatically unvaccinated by a succession of flabby *Brünhildes*, pot-bellied *Siegfrieds*, and bediamonded *Mimis*. There were, however, contributory causes, notably the contemporary action and the contemporary dresses, an unheard of innovation in serious opera; while the staging of the ball scene, which left, apparently, a good deal to be desired, also provoked considerable hilarity among the experienced Venetians."

That the amusement of the first audience was caused to a large extent by the contemporary costumes (audiences of every age have always found this a hilarious hurdle) was proved when the opera was revived a year later at Antonio Gallo's theater at San Benedetto, also in Venice, but this time with the cast attired in costumes of the Louis XIII period. This seemed to quiet the risibilities of the audience and the risky story was overlooked. In recent years, the opera setting has been restored to its original period and the lady of the camelias once again loves and languishes in the Paris of the 1840's.

The Bizet Tragedy

CIGARETTES, strangely enough, played an important part in the first failure of Bizet's "Carmen." Back in 1875 young ladies of Paris, even young ladies in the chorus, did not smoke cigarettes, publicly or privately. As a result, their handling of cigarettes (required by the libretto, since they are supposed to be workers in a Seville tobacco factory) lacked that accustomed ease we naturally expect in a veteran smoker. What is more significant, several of the chorus ladies actually became nauseated, which proved distressing both to them and to the audience, already made indignant by the coarse, unmoral spectacle presented.

In the first place, "Carmen" never should have been given its first performance at the Opéra Comique. This, at the time, was a sort of "family theater," and its audiences measured all productions by a high and unyielding standard. One thing it always demanded, and that was a happy ending. The finale of "Carmen" flew full in the face of this convention; and this was another reason that the first audience (and later ones, too) were so outspoken in objections to the opera. Henri Rochefort, in *Le Figaro* of January 2, 1908, wrote: "On the evening of the first performance "Carmen" was hissed to such an extent that one could hardly hear the mention of the authors' names."

To add to these irritations, the chorus was insufficiently rehearsed (the critic of *Le Temps* found the women's chorus of the first act mediocre and declared that Bizet had failed to give any Spanish color to the work); and the player of the big bass drum, who had lost count, assailed his drum a resounding blow during a particularly quiet page in the score. All this and more, it can be well imagined, did rather add to the confusion of the opening night. And conditions were not helped by the fact that several critics had that morning let loose foreboding reports and dire predictions—an anticipation that was, to say the least, both unusual and unjust.

Nor were the morning after reports any better. *Le Siecle* found that "M. Bizet, who has nothing to learn of what can be learnt, has unhappily still much to divine of what cannot be taught. A little blasé by contact with dissonance and research, his heart needs to recover its musical purity. He thinks too much and he does not feel enough." According to the *Monitor Universelle*, "M. Bizet belongs to this new set, whose doctrine consists of allowing the musical idea to evaporate instead of expressing it in definite contours. For this school, of which M. Wagner is the oracle, a theme is out of fashion, melody superannuated; the voice, suppressed and dominated by the orchestra, is only a feeble echo. Such ideas must necessarily produce confused works." Another critic classed Bizet, as a melodist, below Auber, Boieldieu and Herold. *L'Illustration* found the libretto a bit beyond Bizet's abilities, the composer being dubbed as merely "a man of talent."

The question of whether the failure of "Carmen" at its first performance was or was not the direct cause of Bizet's death will, perhaps, never be definitely known. Certain it is that he was terribly disappointed at the opera's initial reception and that he died three months later. An article in *Musica*, February, 1905, described him leaving the theater after the première and wandering about Paris, distracted, on the arm of Ernest Guirard, the latter alarmed at Bizet's distress and tears. A number of close associates of Bizet's, chiefly Ludovic Halévy, one of the librettists, have contended that Bizet's death was brought on entirely by overwork during the months before "Carmen" was presented. But it certainly seems reasonable to believe that the opera's failure at its première must have hastened its creator's end and also added a regrettable bitterness to it. After 1876 the work disappeared from the opera stage of Paris and did not return for seven years.

While in Paris, it might be well to recall the icy reception given Offenbach's "Orpheus in the Underworld (Orphée aux Enfers)," on October 2, 1858. It is hard to believe that this richly melodious work, with its lovely "Evohé" of *Eurydice*, its ribald humors, its flashing wit and the spirited, infectious *can-can* (played at a mad tempo, it always creates enthusiasm at the conclusion of the overture) ever could have failed. The press lambasted it and *Le Figaro*, through Jules Janin, made a particularly strong attack on it. So badly was the work received that Offenbach had to publish the vocal score at his own expense. Later, Heugel, the publisher, took it over, paying something like three hundred francs. Nearly two decades afterwards the work again came to public attention and, at a performance before the Emperor, at the *Salle Ventadour*, the receipts were nearly twenty-five thousand francs; and three thousand francs (or ten times as much as Offenbach had been paid for his score) were offered for two of the boxes!

And Britain "Follows Suit"

THE PROLIFIC, hard-working (and later Sir) Arthur Sullivan is another whose comic opera "H. M. S. Pinafore" entered this world with a troubled handicap from which it was quite a while recovering. The music, which was written in great pain by the suffering Sullivan, had some trouble in establishing itself.

"H. M. S. Pinafore; or, The Lass That Loved a Sailor" set sail at the Opéra Comique of London, on the night of Saturday, May 25, 1878. That first audience was flustered no end by the resemblance between the part of *Sir Joseph Porter* and the then head of the Admiralty, M. W. H. Smith. As a boy this latter gentleman had peddled papers; and *Sir Joseph* was accepted as a caricature, none too kindly, of the successful Smith.

The "first night" had no sooner passed than London was visited by a terrific hot spell. Business toppled, then fell. In June the receipts were about five hundred dollars a night. The directors of the Opéra Comique gave the cast a fortnight's notice; but a sudden booming of the receipts (provoked by a drop in the temperature) resulted in a withdrawal of the order. And so it went, week after week: bad business would bring a notice, a turn for the better would cancel it. The poor players, nerve-racked, never knew whether the next night would be their last. One night in the first week of July, receipts fell below two hundred dollars. About this time the directors accepted a proposal made by the company (the members of the chorus were making only thirty shillings) to sacrifice a third of their salaries each week. After this was done business boomed again.

And so it went, the fortunes of the comic opera being as capricious as the weather. Herbert Sullivan, nephew of the composer, has stated that the opera went down in his uncle's memory as "the most trying work" he ever achieved. But the tide eventually turned and in a strange way. Sullivan, then conductor of the Promenade Concerts at Covent Garden, commissioned Hamilton Clarke to make a special arrangement of the "Pinafore" music. The *potpourri* completed, Sullivan played it at one of the Promenade Concerts, the whole thing being done as an experiment. The arrangement proved a brilliant success; it had to be repeated three times. This seemed to be the spark that started the fire and the public immediately began flocking to the Opéra Comique to see "H. M. S. Pinafore" which thenceforth sailed a serene course, untroubled by weather, directors or receipts.

Where "High Brows" Meet

TO TURN from the failures of the opera house to those of the concert hall, we have only to consider the outstanding one achieved with the first performance of César Franck's "Symphony in D minor," a work rapidly coming to rival, in popular favor, Beethoven's "Fifth" and Tschaikowsky's "Sixth." D'Indy, Franck's most famous pupil, tells us that its performance on February 17, 1889, by the *Société des Concerts du Conservatoire*, was against the wishes of most of the members of the orchestra, and that the work reached a performance only through the obstinate persistence of the conductor, Jules Garcin. No one in the audience could make "heads or tails" of the work. A certain portion of the first audience refused to accept it as a smyphony, because the score included a *cor anglais!* As for Gounod, who attended the première, the symphony was "the affirmation of incompetence pushed to dogmatic lengths." But Papa Franck, wise old man, professed to be satisfied with the first performance of his work. He had no ear for the audience and its criticisms. His only interest was his symphony which, to him, "sounded well, just as I thought it would." He asked for nothing more; the rest he left to the future.

LET US CLOSE with two exce from Berlioz's autobiography— amazing volume of frank confession. first concerns his "Damnation of Fa on which he had worked over a long pe of years. "Thinking that my foreign might have enhanced my home reputa on my return to Paris I ventured to it in rehearsal, going to enormous pense for copying and for the hire of Opéra Comique. Fatal reasoning! indifference of the Parisians to art increased by leaps and bounds; the wea in November, 1846 was vile; and they ferred their warm homes to the unf ionable Opéra Comique. It was t performed to half empty houses and elic no more attention than if I had been least of Conservatoire students. Not in all my career has wounded me as did. The lesson was cruel but useful vowed that never again would I trus the tender mercies of Paris."

Nearly thirteen years earlier, his m mental "Symphonie Fantastique," at first performance at the Théâtre Ita collapsed in a manner almost ludicr Berlioz and his wife planned a mamm dramatic and musical program that w have lasted until one o'clock in the m ing, if all of it had been played. A the *"Concertstück"* of von Weber, weariness of the audience gradually came evident. "From then things w badly, and by the time we arrived at symphony not only were my pulses b ing like sledge-hammers but it was v late indeed. I knew nothing of the of the Théâtre Italien that its music need not play after midnight; and w after a *Chorus* by Weber, I turned to view my orchestra before raising baton, I found that it consisted of violins, two violas, four violoncellos a trombone, all the others having slip quietly away.

"In my consternation I could not th what to do. The audience did not s inclined to leave and loudly called for symphony, one voice in the gallery sh ing, 'Give us the *Marche au Suppli* 'How can I,' cried I, 'perform such thing with five violins? Is it my f that the orchestra has disappeared?' was crimson with rage and shame. W disappointed murmurs the people me away. Of course my enemies announ that my music 'drove musicians out of place.'"

And so, we repeat, the wise compo of opera, of symphony, of song, of suite whatever form, will do well to accept failures without undue concern. Prospe may not be around the next corner; posterity is, and, if his work has merit, fickle lady, who knows, may smile u it. Besides, his very failure places hi illustrious company; and this, after should (but probably will not) be s satisfaction.

Passing Notes

By Florence Leonard

The vina or bin, most important of Indian musical instruments, is said to have been invented by the god Ravena. One form of the bin has a bamboo fingerboard supported on two resonant gourds and is strung with seven strings. But it was the amiable and intellectual consort of Ravena, Saraswati, who was credited with the invention of speech and musical sounds.

Sixty years a-tuning: The lute, predecessor of the violin, was so difficult to keep in tune that Mattheson wrote, "If a lutenist lived to be eighty years old he must have spent sixty years in tuning his instrument.

Traveling cellos: In the early days the cello the players travelled about as companists for the violin. Corelli had c accompaniments for his violin solos, an was not until 1691 that players began use it as a solo instrument.

A composer in pinafores: The first wo of Mozart to be written and publis were written at Hotel Beauvais, rue Antoine, Paris, while the boy wore a pi fore to protect his clothes from ink. Th works were two sets of sonatas for vi and piano.—*Davenport.*

"That young man will make a stir in the world some day."—MOZART, OF BEETHOVEN.

The Romances of Great Musicians

Romance in the Life of Mozart

By Stephen West

Romance is, without question, one of the strongest forces animating the creative artist. Music, without the inspiration of Romance, is hardly thinkable. Just how much we owe to the wives and the sweethearts of the great masters can never be calibrated; but it is fascinating to review many of the great musical romances of the world. Stephen West has delved into musical history with "new eyes," and will write in this series about this ever ingratiating subject.

MOZART COMPOSING "DON GIOVANNI"

HE GOOD burgher folk of the Petersplatz were surprised to see a o fashionable youth enter the plain ouse where old Frau Weber let s. He was short and agile, with head; and the delicacy of his fea- vas set off by a prominent nose. ovements were graceful and his announced him a man of the world. ted up the steps and pulled vigor- it the bell's handle. At last the pened.

gentleman desires something?"

dear Frau Weber! Do you ger know me? Here I am, free t detestable Salzburg at last; and you are the first to whom I come!"

"Wolferl! Truly, it is Wolferl Mozart himself! What a surprise! How happy I am to see you. Ah! the girls will be beside themselves. Come in, Wolferl, come in."

Over the modest coffee table, young Mozart told the bitter reasons that had brought him to Vienna. Frau Weber sat impassive. Josepha, the eldest daughter, looked at the young man a trifle amusedly. Sophie, the youngest, a giggling creature, hung over her mother's chair. But Constance, the middle one, moved softly about the room, bringing the coffee, setting a comfortable chair for their guest, trying to make her sisters stop smiling, looking at Wolfgang in deep compassion. O that such a gifted man should have such a hard time! And all the while, Wolfgang chatted on.

MOZART AT SALZBURG

A Pestiferous Patron

HIS OPERA, "Idomeneo," had been a grand success in Munich; even the Elector had been pleased! But just at the height of things, his Archbishop patron, the flinty Jerome Colloredo, had ordered him back to Salzburg, where his outside successes did him no good at all, where shameful intrigues blocked him at every turn, and where the Archbishop himself seemed to take especial pleasure in frustrating him. They remembered that time he had come to Vienna with his patron. How Colloredo had used him simply as a puppet, to show off with? How he had made him eat at the table with valets and cooks and had denied him permission to make music at other great houses, where he might have been himself noticed, and where he even might have met the Emperor Joseph? It had been worse since! He had again begged a leave of absence, to get out into the world.

"And this time," concluded Mozart, "he actually insulted me. Called me a fool, who was nothing but a disgrace to his court. I tell you, I could stand no more! I said that if he was not satisfied with me, neither was I satisfied with him! And then he kicked me out—but not actually! And so here I am, in Vienna, to show what I can do! Fame and fortune await me, and nothing shall hold me back!"

"There's just as much wire pulling here," began the worldly Josepha.

But Constance cut in, "Why talk of unpleasant things? You are here, Wolferl, and we are happy to see you. We will have good times again! Do you remember, those days in Mannheim, when you taught music to all of us?"

Yes, he remembered it all, well. The kindly influence of goodhearted Constance and the memories of these happy Mannheim days charmed back his natural sunniness. He sat down to drink coffee and to tell of all his high hopes. They spoke, too, of old days. To hear them, one never would have thought that Mozart was only twenty-five and Constance but seventeen. Yet they had their memories—of Fridolin Weber, the father, and of Wolfgang's mother, both now dead; of Aloysia—Constance bit her lip as she spoke her sister's name. But Mozart laughed.

"You need not be afraid of hurting me. I am well over that. I did fancy myself in love with Aloysia; but I know now it was only her wonderful voice that held me. Anyway, she is married now, so that affair is well over!"

They sat talking till dusk, and then Frau Weber inquired as to his plans.

"Just a little indefinite, except that for the present I mean to stay here with you!" cried Wolfgang.

A Bit of Sunshine

SO Frau Weber had a new lodger. And there were happy days. Wolfgang had his pretty room and the solicitous care of friends. All day he worked; and then, in the long twilight evenings, he and the girls made music or went, with Frau Weber, for long walks into town. The letters he sent back to his father in Salzburg were full of high spirits.

Leopold Mozart received his son's messages with anxiety. What was all this about fun with the Webers? That came of letting an inexperienced young fellow like Wolferl go out alone into the world! Leopold had no high opinion of the Webers. Just poor people, without influence! Not at all the sort to help a boy like Wolfgang on in his career! They had lodged with the Webers in Mannheim, on that triumphant tour; and, though Fridolin had been only a prompter and music copyist, and the girls had had to help swell the family coffers, Wolfgang had been attracted by them all. Why? Because they were so gay! As if gaiety mattered where a career was at stake!

Vienna was the place to make fame and fortune; and now if Wolfgang were to lose his kind, foolish heart to one of those girls? Wolfgang was susceptible, too. Had he not mooned about for Aloysia Weber, who had forgotten him and married Josef Lange? Hal he not had flurried moments over his cousin, "das Baesele," and again over Rosa Cannabich? And nice girls they were, too—but not half good enough for Wolfgang! He would write a strong letter—so he would—ordering the young man to change his lodgings, and to put an end to this nonsense. Wolfgang must concentrate on his career!

And Fortune Smiles

MEANWHILE, in Vienna, Wolfgang was tasting the greatest joys, perhaps, that were ever to come to him. The Emperor favored him; a patroness of no less eminence than the Baroness von Waldstädten welcomed him; and now, at last, he had a commission for a new opera! The plot of "The Elopement from The Seraglio" promised wonders, and he dreamed of arias and ensembles that would surpass even the success of *Idomeneo*. For success in Vienna would mean fortune! How splendid, to have a fine post and great means! He would provide amply for his good father and be able to live as he pleased.

He would stay in Vienna, write all the music he liked, have plenty of fine new suits, and would never again need to worry. And he would like to do something for his friends, the Webers, too. It was hard of Papa to make him change his lodging! They were such a jolly lot. He

still spent his evenings with them, though. Josepha was a coquette, of course, and Sophie, just a giggling little thing. But Constance was a dear! Never did one go there but she was busying herself with some household task, or making over her plain dresses so that the others might have something new. And how well she played the clavier; how sensitive her taste in music; and what lovely old legends she could tell! Yes, he would like to do something for Stanzerl. When he was rich he could perhaps find her a good post, with some lady like the Baroness von Waldstädten, or give her a dowry?

Youth Strikes a Spark

ON SUNDAY, Wolfgang started out for church, which he never missed, and asked Constance to go with him. They set out, talking merrily of his work and of the bright countryside about them; and then he thought again of all the things he would like to do for Constance.

"Tell me, Stanzerl," he queried suddenly, "are you happy?"

"Happy, Wolferl? Of course I am!"

"But I mean—is there not something I could do—to please you? Something you would like?"

The girl flushed. "I like your good comradeship," she blushed. "You see, I am not clever, like Aloysia. I never would make a mark in the world. I am quite content in my own little sphere of home. Do not worry about me, Wolferl."

"You're a dear girl, Stanzerl." He could feel his heart trip more warmly as he looked at her.

They entered the church, and Wolfgang gave himself up to his devotions. But presently a strange thing flashed through his mind. Never had he seemed so truly touched by the love of God as now, with Constance beside him. The girl was intent on her prayers; and, though his mind strayed to her, still he felt nearer to Heaven than ever before. Then he knew why! Because he loved her! He felt happy and inspired because of this. That was why he wanted to be near her, and to do things for her! He had not suspected this, because he never had flirted with her as with those others. And that, too, was because this love was a deeper, purer one than he had felt before. The realization of it, here in church, meant that God willed it so! Wolfgang at last saw clearly into his own heart; and then that heart leapt so that it was positively unseemly, in church!

He could hardly wait for mass to be over. On the way home he took Constance's arm.

"Listen, Stanzerl, you recall what I said before. Do you know why I want to make you happy? Because I love you. All along, I have loved you! Do you think you could learn to care for me?"

Her eyes filled. "I shall not have to learn, Wolferl. I care for you now," she murmured.

"And you will marry me? But of course you will! We shall be married at once!" And he tried to draw her into a dance step, for sheer exuberance of spirits.

But Constance hung back. "No, Wolferl, you must listen to me. I care for you so deeply that I cannot bear anything to hurt you—least of all, myself. And, for us to marry now, when you have so little and I even less, might blight your career for all time."

He gazed at her a moment in wonder, and then a look of infinite longing came into his eyes. "You know I value my career," he began ernestly. "I have talent, I know; and the chance may be at hand for me to prove it. That is what I came here for. But no career, no anything, ever would have meaning for me without you. We love each other, and nothing in the world shall separate us."

Age Fans a Flame

MOZART'S LOVE, which sprang from the best qualities in his nature, was destined to loose a hornet's nest about his ears. His father, who knew that dutiful Wolfgang would never marry against his wishes, refused to give his consent. It would be folly, he wrote. Let Wolfgang stick to his career and make a name for himself. Constance's mother, in turn, piqued by Leopold's opposition, refused her consent on similar grounds, and the young man was no longer welcomed at Weber's. Thus, with no one of his own to whom to turn, he sought the aid of friends.

"You see how it is," he finished, after explaining the situation to the Baroness von Waldstädten; "and I beg your aid. The Emperor is favorable to our marriage, and if only you would help me?"

"Ah, help you, Mozart? To help you would be to do what is best for you. You are satisfied that this marriage would be that best?"

"Fully! Stanzerl is so good, so true. And more, I love her dearly!"

"A plain burgher marriage might prove hazardous to your career, which is scarcely begun. You know that, of course?"

"I do."

"And still you are willing to go ahead with it?"

"Not willing, gracious lady; I am eager!"

The Baroness smiled. "Well then, my dear Mozart, I will do what I can. First of all, I shall invite Constance to make me a long visit. Then you can see each other, at least, without unfriendly influences. And as to the rest—leave that to me. I have ways and means of my own, and they shall be used. That I promise you!"

The Feminine Way

WILLED—DONE—and Constance was installed as guest in the great house of the Baroness. Wolfgang worked faithfully at his opera, which was to be presented in July; and each evening at nine he visited his Constance. Mostly it was gay, the lovers whispering of all the future held in store for them. Then they made music, or walked in the gardens while Constance told one of those wonderful tales he so enjoyed. But sometimes the maiden was red-eyed, and the old uncertainty spread its dark wings about them.

Then the Baroness cheered them. "Don't forget; we have the Emperor with us," she would say slyly; or, even more enigmatically, "I have my forces at work!"

They worked, they waited and hoped. The weeks wore on; and still parental consent was withheld.

"The Elopement from the Seraglio" came off, and then a crisis on. Wolfgang came storming in one day with dire news. Frau Weber had ordered Constance home at once. If the girl did not come, the mother would fetch her, if need be, with force.

The Baroness smiled comfortingly. "Were I in your place, I would marry at once," she counseled complacently. "Mark what I say; go on with your plans and do not worry. By the time you are ready, things will have straightened themselves out. Stanzerl's mother will approve, and Wolfgang's father will send his consent!" And to all frantic questions of "How?" and "Why?" the lady only said knowingly, "I told you I had my forces at work!"

A Domestic Idyl

THE YOUNG PEOPLE needed no second urging; and, though they never discovered what means the Baroness had used, she proved as good as her word. On August 4, 1782, Constance and Mozart were married. The bride's mother and sister were present, and, directly they were made man and wife, Wolfgang and Constance burst into a flood of happy tears. Then, the next morning, there came a letter by the Salzburg post, wherein Leopold Mozart welcomed Constance as a daughter. Only, he added, from now on the young couple must be entirely dependent on themselves!

Thus did Mozart found his own household. There was no wedding journey. He and his bride went straight to their own modest lodgings. On the very morning after the wedding a friend, who came to visit them, found them searching closets and shelves for something to eat! A bit of coffee and a crust of dry bread were discovered at last; Constance, in her wedding dress, warmed them over on the stove; and the three sat down to a merry breakfast.

And now Mozart worked with greater zeal than ever. He had a beloved wife for whom to provide. His hopes were high, and the slower they were in materializing the greater ardor he applied to them. The future held great things in store, but the present was meant for happiness and hard work. One bleak winter's day, a visitor found Mozart and his young wife waltzing gaily about the bare little room.

"What's this? A new dance step you are teaching Constance?"

"No, not a new one. We have no fire, and we thought a little waltzing would help to keep us warm. But next winter it will be different! You shall see, I shall have made my fortune by then!"

Yet for all his hard work, court patronage was slow, and the public success that depended on it, slower still. The first years of married life were bitterly poor. But the native sunniness of both husband and wife made light of poverty; and though the gifted composer had to back on giving music lessons for a li hood, they were happy. They loved other, and they had each other; that enough. Cutting his meat for him at t Constance would laughingly tease husband on his clumsiness in handlin knife; and pouring out his melodies a clavier, Wolfgang would twit his wif her sedate taste in preferring the f form of composition. And so they li poor, hopeful, and happy in each other

One evening, after a taxing day teaching and of snatching the time betw lessons to write down the melodies w were crowding his mind, Mozart th himself down on the sofa, begging C stance for one of her wonderful sto And as the twilight crept on she told the old saga of the fairy who goes a the world listening for people to m wishes. No one ever knows when comes, yet once in the year she visits and every one; and whatever wish a son chances to make at the moment of coming is sure to be granted. Sudd Mozart sat up.

"Listen, Constance; if there were a fairy; if a thing like that could be t do you know what I wish? Not for ri or fame; though Heaven knows I'm ea enough for both! I would wish for u continue just as we are, happy togeth

Perhaps there was such a fairy as C stance described to her husband, and haps she did listen for a moment in poor home that night; for of all the wi that Wolfgang Mozart made in his b life, that was the only one to be gra him in its completeness.

Why Every Child Should Have A Musical Training

By Helen Tierney

(One of the letters which just missed winning a prize in our recent contest under the above heading)

MUSICAL education is probably one of the most widely discussed questions of the day in the field of child training; and, gradually but surely, educators and parents alike have come to recognize its value and wisdom.

To say that music and a knowledge of music train the mind to concentration, strengthen the will power and develop the memory, is to enumerate only the lesser benefits derived from this, the greatest, perhaps, of all the arts. Truly, these benefits of themselves make a musical training worth while. But there are those who would say that such benefits are more easily and just as surely obtained from the pursuit of other studies. Granted; but shall we ignore the deeper and more far-reaching effects of music?

Music is the educator of the soul. What more potent influence could be exercised over the developing mind of a child than this, the language of the gods? Like the morning sun, that warms and nourishes the growing bud, so music pours itself into the soul of a child and bathes it in its sweetening melody.

Someone has said that the world beauty but not the eyes to see it. soul of man is not big enough to know blessings; and music makes the soul big It gives a deeper and a better philoso of life.

In late years the world seems to h come to a better realization of what m may mean to it. Now musical author the world over have advocated the train of children in this branch of the arts; the study of music as a part of the re lar curriculum has been begun in m schools. During the years from six eighteen, the years in which music studied more generally, the character in the formative period. The man or woman is in the making. And it is dur this time that elevating influences sh be brought to bear upon the youth. W study is more cultural, what art m beauty giving, what influence more satisfying than music?

Be it the glorious tones of golden ve the sobbing quiver of a violin or the li sweetness of a harp—they are music they bring to the soul of a child that w it is best to possess—they bring beauty

* * * * *

"This country's greatest need in music is intelligent, industrious practice. Students of music are downright lazy. They don't give their minds to the work they have taken up. They don't give sufficient time to their studies; they fritter away precious moments and hours on superficial things instead of devoting their time to mastering the beautiful art they have undertaken to study."—SERGEI RACHMANINOFF.

Visits to European Musical Shrines

Frankfort, Dresden, Stuttgart and Other Teutonic Music Centers

TWENTY-FOURTH IN THE SERIES OF MUSICAL TRAVELOGUES

By James Francis Cooke

PART II

A MOZART "SERENADE" AS PLAYED IN THE ZWINGER OF DRESDEN

HAT OPERAS do the good people of Dresden prefer? During a recent season, Richard Strauss's "Egyp-elen" was given twenty-one times; ame "Tschaikowsky's "Pique Dame" urteen performances; and, after that, i's "Manon Lescaut" with thirteen. list of composers, however, Puccini first, with forty-nine performances, d by Verdi with forty-one, Wagner orty-one, and Richard Strauss with hree. This would make it seem e Italians might be outdoing the ns in their own public's favor. As er of fact, though, during the year were two hundred and ninety-three nances of works by German com- to one hundred and thirteen of by Italian composers. Wonder of s, in that same year an opera by nerican composer was given six It was the "Snow Bird" by re Stearns, a former editor of THE MUSIC MAGAZINE. He was a pupil x Meyer-Olbersleben.

to the Royal Opera in musical in- in Dresden are the marvelous per- ces of church music (Kirchen- by the Saxon Court, mostly in the Chapel (Hofkirche). These have oing on continuously for over three d years, and they have enlisted the s of such illustrious musicians as Heinrich Schütz (1585-1672), Jan Dismas Zelenka (1679-1745), Giovanni Alberto Ristori (1692-1753), Johann Adolph Hasse (1699-1783), Johann Gottlieb Naumann (1741-1801), Francesco Morlacchi (1784-1841), Carl Maria von Weber (1786-1826), Karl Gottlieb Reissiger (1798-1859), Richard Wagner (1813-1883), Franz Wüllner (1832-1902), and many others. Here is one of the greatest shrines of sacred music in the world, and the manner in which the performances have been sustained, after the fall of the Saxon throne, reflects the greatest credit upon the spirit of the people of Dresden. They know only too well the great asset that music of the highest type is to the public—from a religious, social and economic standpoint—and that this art is one of the rich treasures of the Saxon capital.

A School with Traditions

THE GREAT SUCCESS of the Konservatorium at the other Saxon center, Leipzig, only a few scores of miles distant, naturally overshadowed the fame of that at Dresden, which, while an altogether excellent school, has never had the fine equipment nor the public favor of its Leipzig rival. We have had many uneasy feelings about the description we some years ago were obliged to give the ancient building in which the school was long housed. Unfortunately the writer's responsibility to tell the truth, no matter whom it hurts, obliged him to say that the building then occupied was entirely unsuited to conservatory uses, being only the second floor of an old and long-abandoned palace, and quite without the modern school equipment of Leipzig, Berlin or the great schools of London, Budapest or Vienna. More than this, with obviously bad sanitary arrangements, the building had a dreadful odor, which, with dark halls and a miserably small auditorium, must have been very disappointing to the American students who went to Dresden to study.

Germany, in the meantime, has become one of the most sanitary countries of Europe. England and America led the van in these matters; but, when a German once gets his mind upon a certain course, he devotes himself to it with an exhaustive thoroughness which is at once admittedly dumfounding. Well do we remember the installation of a new lavatory in the railroad station of the university town in which we studied. It was equipped with plumbing of the vitreous china type then popular in England and America. On the day before the official opening, the burghers were given a sort of private view; and no exhibit of Rodin, Picasso, or Manet ever was inspected with more exuberant admiration than this exposition of the art of J. L. Mott. Once inoculated with the germ of sanitation, the thorough Germans seemingly did not know where to stop; and we were later in a two room suite in the Bayrischer Hof in Munich, where the water was tapped some twenty-one times. There were no less than seven wash basins in these rooms and various plumbing appurtenances of every imaginable description. The American student now going to Germany need fear no lack of equipment, so far as sanitary plumbing is concerned.

Some Rare Pedagogues

TO RETURN to the conservatory, it is only just that attention should be drawn to the names of some distinguished pedagogues who in the past have been associated with this excellent institution. Among them are E. Naumann, Dr. Wüllner, Julius Rietz, Felix Draeseke, Friedrich Grützmacher (famous violin cellist) and Johannes Kratz, whose father purchased the school. The present director is Prof. P. Büttner. The school started as a private proprietary institution and not a State institution.

While in Dresden it was our good fortune to meet Ernst Meyer-Olbersleben, son of the writer's former teacher, Hofrat Prof. Max Meyer-Olbersleben, and now well known as tenor, teacher and composer. Ernst and his charming wife became our hosts and took us for the first time to the Sächsische Schweiz (Saxon Switzerland) This queer geological formation, on the cliffs high above the Elbe, should be seen by all visitors to Dresden. It is one of the most picturesque spots in all Germany. Unfortunately, it is marred by eating places and souvenir shops, in a manner almost as obnoxious as that with which we Americans have disfigured some of our great natural scenic wonders.

In Dresden one hears quite a little English; because, like Munich, the city has a sizable English and American colony. The English may be slightly distorted at times; but even then it represents a heroic attempt. Thus, on entering our hotel, we were met with the alarming news, "The lift is spoiled," which really meant that the elevator had not been running that day. And in the bathroom was the caution, "By opening the taps, take care of water drops from the dush;" which, being translated, meant that the shower bath was out of order. Ho, hum!

Non-musical Attractions

AMERICANS are drawn to Dresden not merely by its music but also by its magnificent art collections, the principal of which is housed in the Zwinger. The Zwinger, as we understand it, was formerly the site of a bear pit (or bear kennel) and still retains that name. It is a very beautiful, low, rectangular building, with a central court planted as a garden. It is rich in the three great schools of Italy, Flanders and Spain; and, with the Louvre, the Pitti Gallery, the Hermitage and the Prado, it ranks among the great galleries of the world. Here one stands in a kind of hypnotic awe before the transcendent Sistine Madonna (Raphael), The Holy Family (Correggio), The Tribute Money (Titian) and so many other great canvases that a daily visit for months becomes a ceaseless inspiration.

Living in this city of Saxony is slightly higher than in other European centers. Some day this wonderful shrine of art will

THE NEW STATE THEATER IN STUTTGART, WITH TWO STAGES AND A SEATING CAPACITY OF MORE THAN TWO THOUSAND

unquestionably take upon itself to erect and endow a great music school. There are few places in Europe where one could have a finer artistic atmosphere and background.

Artistic Hotbeds

THE INFLUENCE of various groups, schools and communities upon art is notable. Florence, Venice, Rome, Seville, Antwerp and other cities seem to have furnished veritable hotbeds for artists. In similar manner, Munich, Vienna, Weimar, Leipzig, Dresden, Bologna, Milan, Naples and Paris have nourished musical art. To this constellation of cities must certainly be added Stuttgart, which for years divided the musical educational honors of Germany with Leipzig and Munich. The Stuttgart conservatory was founded by Dr. Sigmund Lebert, whose real name was Levy.

Lebert was born at Ludwigsburg in Würtemburg, in 1822. He was a pupil of Tomaschek and D. Weber, at Prague. For some years he taught in Munich. In 1856, with Faist, Stark and some others, he opened the Conservatory at Stuttgart. Lebert was a real teacher and was responsible for some very valuable editions of the classics, which he commenced for the so called Cotta edition, an edition to which many contributions were later made by that other great pedagogue, Hans von Bülow. His greatest offering to musical education, however, was the *Grosse Klavierschule* (Grand Pianoforte School), known as the Lebert and Stark method, which he compiled in collaboration with Dr. Ludwig Stark, a pupil of Franz Lachner.

The writer cannot speak of this system without bias, as one of his first teachers was an English gentleman who had spent three years at Stuttgart and had become inoculated with this system so that he taught it with German military precision. That its harshness proved injurious to the writer's nervous system, there can be no doubt. It prescribed that the hand be held so that a line drawn from the second finger joint to the wrist would be exactly straight. There was no natural curve at the metacarpal joints. In this position the fingers were raised "as high as possible" and one was obliged to hammer them down on the keyboard like gun triggers. Many of the exercises were with some fingers holding down keys while others played; and the idea seemed to be to make the hand ache as much as possible, with the hope that out of this pain might come virtuosity. At best it produced a kind of sharp, clear, faultless, mechanical touch, which very easily was turned into "thumping." Even during the lifetime of the great English lexicographer, Sir George Grove, he described it as the "percussive" method and questioned its virtues. Franz Liszt, however, was induced to write supplementary etudes for the method.

The Stuttgart Conservatory attained great fame, and large numbers of American students went there. These included Reginald DeKoven and Dr. Percy Goetschius. The latter for a time taught at the Conservatory and actually became a Royal Professor, an extraordinary distinction for an American. The school had a very distinguished faculty, which included Pruckner, Doppler, Speidel and many others of considerable fame.

With the passing of Lebert and his associates the school was permitted to run down and the equipment to become very antiquated. Years ago, when the writer first visited the school, many of the pianos were so old that they were almost antiques. Alas, pianos are not violins and do not improve with age, and modern musical instruction calls for fine instruments. The government evidently recognized this. It rehabilitated the school, giving it excellent modern equipment, and assigned the English-born Prof. Max Pauer (son of the eminent Ernst Pauer) to the post of director, so that the school once more entered the ranks of the leading schools of Germany.

Stuttgart is a very delightful city in which to live. The Würtemburgers are kindhearted, easy-going folk, who take plenty of time to live and enjoy themselves. The living costs in Stuttgart are by no means high. The present directors of the Würtemburg Academy of Music are Professor C. Wendling and Professor H. von Besele.

In this series of chapters on Germany we have discussed the musical activities of Berlin, Munich, Stuttgart, Würzburg, Dresden, Frankfort on the Main and Leipzig. An entire new volume might readily be given to Cologne, Hamburg, Weimar, Bayreuth, Karlsruhe, Wiesbaden, Königsberg, Mainz, Mannheim and Sonderhausen, all of which support splendid musical institutions. The conservatory at Cologne has produced many notable graduates, largely due to the services of Hiller and Seiss.

Fifty Years Ago This Month

The *News of the Month* columns of THE ETUDE carried these items about personalities who still linger rather fondly in our musical memories:

Patti is in Wales.

Sir Jules Benedict, lately deceased, was in many ways a remarkable man. His memories extended back to Goethe, Beethoven, Weber, Hummel and Mendelssohn. The latter two he knew intimately.

Another Italian pianist, Busoni by name, has been invited to play at the Gewandhaus in Leipzig.

Nilsson has just won a grand success in Paris, where she is apparently renewing her youth, the Parisians going wild over her.

Eugene d'Albert is at present in Coburg, hard at work upon a "Symphony in E-flat."

Theodore Thomas, when he comes back from his Western trip . . . will begin the summer season, July 6th, in Chicago, in the large Battery D Armory Building, and will play every evening for five weeks. We envy our Chicago neighbors such a treat.

Anton Rubinstein will spend the summer at Peterhof.

It must have been an interesting event for Londoners to have in their midst two such composers as Dvořák and Moszkowski.

Helen Hopekirk has not gone to Scotland but is spending the summer at Woodstock, Vermont.

A recent summary of some of the living pianists says: Liszt plays as he looks, masterfully; Rubinstein, passionately; von Bülow, imperiously, intellectually; Scharwenka, fiery; d'Albert, untamed; Essipoff, refined; Grieg, cleverly; Brahms, scientifically; Reinecke, precisely, of the old school; and Clara Schumann, the most satisfactorily and nobly of them all.

* * * * *

We are now by education providing professionals who will be prepared to furnish music performance and also the music itself with the growing demands forecast, and also an educated public prepared to appreciate what is best in music.—George Eastman.

RECORDS AND RADIO

By Peter Hugh Reed

ONE OF the most energetic and enthusiastic conductors in radio is Frank Black, the Musical Director of NBC. Mr. Black makes most of his arrangements—working long hours to perfect them and to gain the best possible effects.

Perhaps Mr. Black's greatest contribution to radio so far is his String Symphony Broadcast (Sundays, 8 P. M., E. S. T.). In these programs, he presents many unusual and unfamiliar works by both famous and little known composers.

"In selecting material for my String Symphony Broadcasts," he told us, "I not only make use of familiar works in the concert repertoire, but I also make use of many early and ofttimes neglected works by a variety of composers. Some of these, although immature, are at the same time fresh and vital with that zest and spark of early eagerness, which all too often is missing in the mature works of the same artists."

Bruno Walter's interpretation of Mozart's great "Symphony in E-flat" is superbly conceived and executed. While listening to his performance (Victor set M258), we are made to realize the composer's greatness as a symphonist. Never before on records has the nobility and elevating beauty of this music been so auspiciously revealed. As in the case of the Brahms' "Fourth Symphony," which Victor recently issued in an interpretation by Walter, the Mozart work is played by the excellent British Broadcasting Symphony Orchestra. The recording here is vital and realistic.

Mozart in a more lyric vein—carefree and happily melodic, is to be encountered in an unusual duet for violin and viola (Columbia set 212). It is consummately played by Simon Goldberg, formerly the first violinist of the Berlin Philharmonic Orchestra, and Paul Hindemith, the composer, who is a noted violist.

In his American Overture "When Johnny Comes Marching Home" (especially written for Victor—disc 8629), Roy Harris accomplishes one of the most striking and impressive pieces of music of its kind ever written. There is no mistaking the origin of the music. It is American in concept, in spirit and in development; not because it is founded upon an old American song, but because the composer has been able to express graphically through its strains the contemporary American scene—its unrest, its exhuberance, its "groping earnestness," and its inner melancholy. This is one of Harris' most vital contributions to music. In the recording, the Overture is competently performed by the Minneapolis Symphony, under the direction of its able leader, Eugene Ormandy.

Cortot, in his performance of Bach's "First Brandenburg Concerto" (Victor discs 11781-2), stresses its elation. All is agile motion and rhythmic ardor in his reading. He is unconcerned with unessential implication in the manner that Teutonic conductors generally are—hence his interpretation of what is undoubtedly the most uneven of the Brandenburg Concertos, is more vital and pleasing. The recording is excellent, both in tone and in balance.

D'Indy in his "Symphony on a Mountain Air" (Columbia set 211) did a rare thing—he took a simple mountain song from the Cevennes, belonging primarily to the people, and elevated it to a symphonic work of aspiration, brilliance and exhuberance. The pure light and air of high places is suggested in this music—a vistas of happily sunlit mountains and jo ously waving tree boughs are conjured u In his scoring of this music, d'Indy utiliz the piano as a department of the orche tra; hence in the recording—made by t Colonne Orchestra, direction of Pa Paray with Marguerite Long at the pia —the pianist is not featured. The pe formance and recording are unusually fi and because of its balance of orchestr parts and superior interpretation replac the old Polydor recording of this work.

Stokowski's "Synthesis" from the Thi Act of Wagner's "Parsifal" (Victor dis 8617-18) is a magnificent reproduction every sense of the word. It is one of t wide-range recordings, which, when play on a machine capable of accurately repr ducing it, gives one the impression having opened the door upon the conce hall.

The music is well arranged. It begi with Gurnemanz's announcement to *Pars fal* that it is "Good Friday Morn," pass to the *Transformation Scene*, the Dea March of *Titurel*, part of *Amfortas'* La ment and then the "Miracle of Highe Redemption." The religious fervor of t music is rarely interpreted by Stokowsk

Salzedo's "Concerto for Harp an Seven Wind Instruments" (Columbia s MM8) has no parallel on records. It colorful music, curiously contentious times, which to some may prove merel a problem in aesthetics, but to admirer of the modern trend in music it will u doubtedly prove a welcome respite fro the general run of recordings. It is bri liantly performed by Lucile Lawrence (th composer's wife) and the Barrère Ensem ble of Woodwinds. Since Salzedo is o of the foremost living harpists, th recording is a timely and warranted on The concerto taking only five sides, th sixth is given over to a harp solo, als by Salzedo, called *A Song in the Nigh* which is beautifully played by the com poser.

Admirers of Geraldine Farrar may b pleased to know that there are availabl two electrical records which she made i 1927. One, a twelve inch record, co tains the first half of the aria *Dove so* from Mozart's "Nozze di Figaro" an Lotti's *Pur Dicesti;* and the other, a te inch, contains Mendelssohn's *Auf Flu geln des Gesanges* and a vocal arrange ment of Dvořák's *Humoreske*. Thes recordings reveal a mature singer—a sing er whose voice has mellowed and acquire a richness and a sweetness which earlie was only suggested. Miss Farrar's singi of the Mendelssohn song is the best w have ever heard on records. (These dis can be procured from the Internatio Record Collectors' Club, Bridgeport, Co necticut.)

Recommended recordings: Enesco "Roumanian Rhapsody," Ormandy and th Minneapolis Symphony (Victor 1701-02 —rhythmically brilliant, gay and bright Litolff's *Sherzo* from "Fourth Symphon Concerto," Irene Scharrer and Londo Symphony (Columbia 17043D)—brillia and clever in the Mendelssohn manner Beethoven's "Sonata in E-flat, Opus 12 No. 3," Adolf Busch (Violin) and Ru dolf Serkin (Piano) (Victor 7500-01 tunefully ingratiating, expressive music easy to comprehend; Music of the Chap of Henry VI (15th Century), Nashdo Abbey Singers (Columbia 7318-19M) ha monized plainsong of great beauty in pa authoritatively sung (music like th should be in every record collection).

ncreasing the Resources of the Piano

By One of the Most Eminent Virtuoso Pianists and Teachers of Our Day

Walter Gieseking

An Interview secured expressly for The Etude Music Magazine

By David Ewen

WALTER GIESEKING

VALTER GIESEKING, certainly one of today's outstanding pianists, is owledged the greatest living in- eter of Debussy and the moderns. king has been said to evoke new s from the piano. The sonorities tone qualities which he draws his instrument have brought an ether new expressiveness to the ument; and critics have been imous in saying that the piano has n infinitely because of Gieseking. t this artist has to say about in- ing the resources of the piano d, therefore, be of especial im- nce and interest to every teacher student of the pianoforte.—THE OR.

HE PIANIST who is satisfied by merely performing the literature of the piano well, fulfills only half gation. It is the duty of every con- anist—and as well of every serious or student of the pianoforte—to for the capacities of the instrument attempt in his playing to expand urces.

history of the piano is, after all, a of its growth and development in expression to musical sounds. The playing the piano has changed radi- since the time of Beethoven; the es of this art have been increased usly. For one thing, the pianist succeeds in making the instrument more orchestral; he is able to ex- nore subtle shades of color and emo- d more powerful climaxes than his essor of a generation ago. The in short, has grown in its ability e voice to music, because pianists rown in technic and style, because artists have constantly studied the ies of the piano and have increased

re is no better way to judge the nenal growth of the piano than by ring an early sonata of Beethoven piano composition by, we will say, owell, Saint-Saëns, Brahms or De- By this we will see that within eceding generation and a half the ces of the piano have been expanded rmously that it has virtually become instrument.

Climax by Contrast

THE CLASSIC "Know Thyself!" of Socrates, might be paraphrased for the pianist as "Know thy Piano!" A pianist should know the full capabilities of the pianoforte as well as he knows the music he is performing. His playing will be many times more effective if he knows for a certainty precisely what the piano can be made to do and what it is futile to try to make it do. For example, the piano simply does not sound eloquent in thundering *fortissimo* passages; and a fault of many pianists is that they refuse to realize this. *Fortissimo* passages should be scrupulously avoided; and, when employed, they should be accompanied by only a sparing use of the pedals.

A skillful pianist very often can give the impression of a *fortissimo,* without really thundering noisily but by carefully prepared climaxes and subtly colored *crescendos.* The pianist should realize also that the range of dynamics of his instrument can be made infinitely greater in *piano* than in *forte* effects. All his subtle shadings can be etched exquisitely in the soft, whispering passages. It is only when a pianist realizes this that he will know that he must work slavishly until he has developed a *pianissimo* of the utmost transparency, fragility and yet clarity—a *pianissimo* which will not crack or break when he attempts to vary it with subtle shades of color and meaning.

Parnassus Yields to Labor

IT IS POSSIBLE for the pianist to bring new tone colors to his instrument by dint of exhaustive study and practice. When desirable, the piano can be made to strum as exquisitely as a harp, a guitar or a harpsichord. Of course, here the touch is the secret key. I have worked for hours in applying different degrees of pressure upon the keys, until I have become a complete master of my muscles and can produce a fragile strum by the most fragmentary contact of finger tip and key. The patience required is enormous; but this effort will be more than repaid by the attainment of a touch so sensitive that it can produce sounds of the most exquisite delicacy. The pianist who would wish to perform Scarlatti, Bach or any of the other early masters well, must ultimately succeed in making the piano give the semblance of a harpsichord—for it is only then that the music gains its greatest effectiveness.

A piano can be made to sound not only like a harpsichord or guitar, but also like a singing string instrument. Here, of course a smooth *legato* that sings under the fingertips is imperative. The middle and lower registers of the piano can be made to sing with the breadth of a viola or a violoncello, when the pianist has succeeded in acquiring a tone that is smooth and supple, and has experimented exhaustively with the different tone qualities he can evoke by applying different finger and arm pressures to the keys.

By a subtle manipulation of the pedals, the piano can be made to simulate percussion instruments, with marvelous effectiveness. But once again, considerable experimentation and patience are required.

"The Soul" of the Piano

THE PEDALS, as a matter of fact, can be employed to attain numerous brilliant and thrilling effects, which add enormous resources to the instrument. I frankly feel that the use of the pedals in attaining color and shades has been by no means exhausted, and that they can be called upon to make the piano produce altogether new sonorities. I have worked incessantly with the pedals, in an attempt to create new types of sounds. Take, for example, Debussy's *La Cloche a travers les feuilles,* and that passage where the composer specifies that it should be played like a "breath on the window-pane." By subtle manipulation of the pedals, and by a carefully sensitized touch, the pianist can actually produce a sound so blurred, so hazy and so misty that it approximates the effect of which Debussy was dreaming. Most pianists compromise in this passage, by producing merely a *pianissimo* that lacks firmness; but that only robs the composition of the thrilling color with which Debussy endowed it. Of course it is not a simple matter to get this new sound quality from the piano. It took me weeks of perspiration and bad temper to master the few measures in question; but when these measures were conquered I felt that I had succeeded in drawing from the piano sounds it never had produced before.

Another example interesting for study is the "Sonata, Op. 111" of Beethoven. In the opening movement there are two measures of rumbling bass which lead from the *Introduction* to the first theme (marked *allegro con brio ed appassionato*). I had always felt that a mere *crescendo* is not all that Beethoven wanted in these two so meaningful measures. I have felt that a certain blur in the sound, coupled with a carefully graduated *crescendo,* would lend a tremendous force to this passage—a sort of hazy rumble of thunder that should grow in power and intensity until it explodes into the First Theme of the sonata. For weeks I worked on those two measures only—now with my touch, and now with the pedals. Finally that which I had heard with an inner ear was approximated. It is of course my interpretation—my guess at that for which Beethoven was striving. But the thing of most significance which I have accomplished is, to me, in having the piano to speak with a new voice. It has become, with these two measures, almost a percussion instrument of a new quality. And, in my own opinion, my performance of this composition is infinitely more satisfying since I worked out this new sound in the two transitional measures.

Within Limitations

OF COURSE, very often one hears the criticism that a piano is not a symphony orchestra and that there should be no attempt to make it imitate one; that, if a composer wants to compose for an orchestra he does not resort to the piano. This is true, as far as it goes. We are not telling the pianist to try to make his instrument into a symphony orchestra; that would be absurd, on the face of it. The

(*Continued on Page* 434)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Band and Its Uniform Problem

By Walter Kaye Bauer

OF ALL THE PROBLEMS which confront the newly organized band, the subject of the uniforms which will be ultimately needed, is without doubt, the most baffling. If the newly organized band happens to be a sponsored unit, there are usually no worries in this connection. Few organizations especially newly formed groups have available funds to invest in uniforms, and it is equally true that no band can ever earn its salt, without some semblance of uniform. Every band should strive for the best quality in both uniforms and equipment, but a growing organization must make a start, and before any kind of equipment, no matter the quality, may be bought, the funds necessary for this important step must be raised. The band cannot go on parade, or accept engagements for foot ball games, concerts, fairs, or other events, with the members appearing in various forms of civilian attire. The band must have some semblance of uniformity in appearance, and with this thought in mind, the following suggestions are offered.

The Daniel Boone Uniform

IN THE DANIEL BOONE uniform we combine economy with comfort and simplicity, and the best part of it is, any mother, wife or sister can make this simple costume for the bandsmen. It consists of a long fringed hunting shirt which reaches almost to the knees, and trousers which are also fringed. The fringe or "thrums," can be made of bright colors of cloth, while the shirt and trousers are made of khaki. Both shirt and trousers may be further ornamented with beading of bright colors to represent Indian wampum. The cap is made of imitation fur, with the usual little tail at the back, and for shoes the comfortable brown moccasins with soles, that one sees in the sports and shoe stores in every town and city, may be used. Aside from the shoes, the Daniel Boone uniform will cost no more than three dollars a person, and a band thus outfitted looks smart, unusual and attractive. If the weather is cool, a sweater may be worn under the hunting shirt and regular trousers under the fringed ones. If one wishes to elaborate on this uniform, a powder horn on a leather thong may be worn over the shoulder to give more atmosphere to the "tout ensemble."

The Formal

FOR SHRINE, Grotto and other fraternal organizations that use the fez, an attractive uniform may be made up utilizing the fez, tuxedo coat, and plain white flannel trousers. Non-fraternal groups may also use the above by substituting a drill cap or over-seas style of cap for the fez.

A very inexpensive uniform may also be compiled for high school and college bands by employing the slip on sweater with the official initials and school colors, plain white trousers, and either of the c that have been already mentioned.

The Indian

LIKE THE BOONE uniform, the Am ican Indian suit is unusual and tractive and may be made almost exa like the former with the exception of head-dress which should be fashioned turkey feathers. This outfit is a per set-up for a Red Men's Band, and like Boone, costs very little to make. pattern department of any dry goods st can no doubt show some very unusual signs and it will be found that a gr deal of enthusiasm will be generated in band, with hundreds of suggestions, if t matter is taken up with them.

From actual experience, the wri knows that a new band that is willing start with modest uniforms like the o mentioned, will within the course of t years time be able to earn enough mo to purchase the best uniforms it is poss to buy.

Theobald Boehm

By George Fox

WHEN THEOBALD BOEHM, in 1847, produced his Boehm System Flute, with which we are all now so familiar, he not only gave to flautists and music composers the world over a tremendous incitement and fillip to a further and higher effort in both solo and orchestral flute playing, but also influenced, undoubtedly, the development of the whole wood-wind family, and, incidentally, the modern saxophone.

Boehm was born in Munich, on the ninth of April, 1794. Like most eminent musical artists he was dominated by the influence of his art at an early age. His precocity sought its self expression in the humble flageolet. This was subsequently superseded by the more ambitious flute. The first flute to come into the possession of young Boehm was retained throughout his boyhood. It was the very simplest type of instrument: just the usual plain boxwood body of that period, bored with six finger-holes and graced with but one key. Of course, an instrument of this sort would limit young Boehm to a performance of only those melodies written in either the key of G or D.

Boehm practiced diligently on this instrument, until his sixteenth year, when, becoming greatly desirous of a flute with more keys, sold it to a friend, and made for himself a flute possessing four keys. With added enthusiasm, he now spent nearly all his spare time in practicing and eventually attracted the attention of Johann Capella, a flautist in the Court Orchestra, who took the enthusiastic boy under his wing and made him his pupil, much to that young worthy's delight. During the ensuing period, Boehm must have made remarkable progress, for we learn that in 1812—just two years afterwards—he was playing first flute at the Royal Isarthor Theater in Munich.

Between 1812 and 1817, Boehm became a goldsmith; and thus equipped with the facilities of a workshop and the necessary machinery, he commenced to make flutes for the use of himself and friends, in addition to the labors engendered by his avocations. In 1818, Boehm was appointed as a professional musician to the Royal Court Chapel, and the business of goldsmith was abandoned.

Again in the Workshop

FOR THE NEXT ten years, Boehm devoted himself entirely to music, playing on flutes of his own design, but made by others. He was dissatisfied with the results, however, and in 1828 decided to establish his own flute manufactory. This time, immured in an excellently equipped workshop, and with the aid of improved appliances, he was able to turn out instruments of the highest order, with workmanship and finish second to none. He continued this wise for a period of four years, apparently with every success, until the year 1832 when, becoming more and more conscious of the glaring defects of the old eight keyed flute, he finally decided to redesign the tone-hole scheme and the key mechanism. After much research and experiment, he eventually became successful in producing a flute entirely different in every respect from that which had appeared before. This instrument had a ring-keyed mechanism, and was the first "Boehm" system flute.

Boehm's effort was more than justified: the tone-holes being now in their acoustically correct positions there was at once a marked and definite improvement in both intonation and ease of tone production. In passing, it is interesting to record, that Boehm played on one of these instruments during the following year, both in Paris and in London, where he was accorded the highest approbation from musical critics. This instrument underwent no change for the next fifteen years.

Between the years 1833 and 1846, Boehm being engaged in iron and steel work, took no active part in the manufacture of instruments; although he kept his flute factory running until 1839. In 1846 and 1847, Boehm studied the science and principles of acoustics under the tutorship of Professor Dr. Carl von Schafhäutl of the University of Munich.

Effort Rewarded

BOEHM NOW aided by scientific knowledge, was able to renew his experiments with increased vigor, and at last in the latter part of 1847, he produced a flute that was well nigh perfect—cylinder, bore, parabolic head-joint, and a vastly superior key mechanism—all combining to produce pure intonation, brilliant tone, and execution clear and certain. This instrument gained the highest prizes in the World's Expositions of 1851 in London; and of 1855 in Paris.

Boehm continued to make these spl did instruments up until the time of death thirty-four years afterward; a always with the same painstaking ca the same loving interest. A critical e amination of Boehm's flutes reveals sup workmanship and intense regard for det His instruments have been used by so of America's finest flautists: Louis Fri of Sousa's Band; Gustave Oeschsle Gilmore's Band; Edward Martin Hei of the Boston Symphony Orchestra; G Wehner and many others too numerous mention.

The Work Goes On

AT THE AGE of sixty, Boehm brou that beautiful and little known inst ment into being—the bass flute in G. F the last twenty years of his life, Boe confined his flute playing almost entir to this instrument. Considering the w busy life he led, Boehm was remarka prolific in musical compositions; produc over sixty pieces for the flute, with companiments—all of them very beaut His studies are very fine indeed, and sho be in the hands of every flautist.

It is not generally known among mu cians—even among those engaged in piano trade—that the originator of idea of overstringing in the modern pia was a celebrated flute-player, Theob Boehm. Boehm also invented a method transmitting rotatory motion. For pr senting a model of this to the Society

(Continued on Page 429)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

k of a Good Foundation

A new pupil, from another teacher, ttempts to play pieces that are too ifficult for her. She is a bright girl, ut has no idea of *legato* or evenness f tone, phrasing, or anything except peed and reading the notes. She lays fast, jerky, sudden loud notes, hen too soft; she lifts her hands up onstantly; she lets her fingers slip n the keys towards the palm of the and, so that the entire nail is on the eys. Nevin's *Narcissus*, Leybach's *ifth Nocturne*, Heller's "Studies Op. 7," seem far too difficult, at least for er to produce anything but notes. he has studied four years. I hate to iscourage her, but her folks have condence in me. What shall I do?— . H.

she seems an intelligent pupil, I d have a frank talk with her, and er what she needs to accomplish, in to become a good player. Explain r that mere reading notes is only a part of the battle; that correct notes be supported, first of all, by correct and touch. Put her for a period on of pure finger work, such as is found chmitt's "Five-finger Exercises" and s Francis Cooke's "Mastering the s and Arpeggios"; and then support diet by formal studies of a strictly ical nature, such as those of Czerny Cramer.

identally, teach her control over the ties of tone by having her practice ame exercise with different degrees of —*p, mf, f, pp, ff,* and so forth.

er she has obtained a favorable mas- over such general tonal properties, nay proceed to more detailed features rasing, such as *diminuendo, crescendo* uick dynamic effects: *sf* and the like. n her finally how, with thorough nand of tone quality, she may make laying a vehicle of emotional expres- which will reflect accurately each of her musical thought and feeling. this way she can be made to realize ossibilities of piano playing, she will, s hope, acquire a healthful dissatis- n with nothing but notes, notes, !

A Boy's Slow Progress

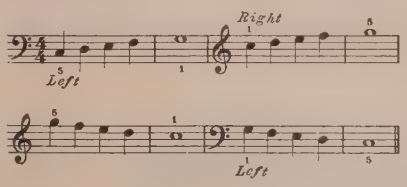
I have been asked to teach music o a little boy of eight years. He pparently has no innate musical bility, and does not seem to be ble to learn music. Do you think hat "Music Play for Every Day" ould be used for him, or would it e for younger children? He likes nusic very much, and wants to learn o play. Do you think it is possible or him to learn music to any extent? n school, he is in the third grade. —S. N. J.

metimes a boy of that age seems very in getting really started; but once way, shows unsuspected ability. nember a pupil of mine who seemed time almost hopeless, but who, after ally woke up to his possibilities, de- ed such positive talent that eventually came a professional musician. So do ecome discouraged with the lad's lack ogress, but try by every means that an think of to arouse and retain his st. You are certainly making no mis- in giving him "Music Play for Every since this presents the subject with ttractive variety of devices that are sure to appeal to him—by pictures, games, songs, riddles, and many other fascinating and stimulating ways.

Starting with Both Hands

I am about to begin giving piano lessons, and would like a few pointers. Should the pupil begin playing immediately with both hands? How soon should I instruct the pupil on the bass clef? Should the first few lessons be learned so as to play them with rapidity? —W. L. J.

Contrary to former usage, most modern teachers now present both clefs from the very beginning, so that the pupil immediately grows to consider them as closely united. The two hands are also located in their proper clefs; and, beginning with perhaps five notes in each hand, the compass is gradually expanded until it embraces the most familiar part of the keyboard. Here is a sample of the beginner's range:



Very soon the hands may be played together, at first for only two or three notes, and later with increasing diversity. Anything in the way of rapidity should be avoided until the pupil is well grounded in the principles of time and rhythm, taken at a slow or very moderate pace.

Retaining Memorized Music

I memorize music rather easily, but do not retain the memorized material very long in mind unless I review it constantly. How can I keep my pieces more firmly in mind? —H. S.

I advise you to write down a numbered list of those pieces which you wish to keep regularly on your repertoire, and to rotate their practice by reviewing numbers one, two, three, four the first day, numbers two, three, four, five the next day, numbers three, four, five, six the third, and so on to the end of the list. When you have gone through all of them in this way, begin again with number one, and proceed as before, stressing, however, those which seem the least secure. It is well to revise your list occasionally, say each six months, striking out any pieces of doubtful success, and adding in their places new music which seems well adapted to your capacity.

Playing by Ear, and Playing Accompaniments

How would you proceed with a pupil who: (a) plays a great deal by ear; (b) wishes to specialize in accompanying?—Mrs. H. L. K.

(a) Give her work to do which *obliges* her to read the notes. She should read the part for each hand by itself. Better still, have her practice each assignment *backwards:* that is, learning first the final measure, then the next to the last, then the one before that, and so on to the beginning. Frequently test her by having her play to you single measures which you select at random. After she has mastered individual measures in this manner, have her group them into twos, fours, finally whole passages.

(b) There need be no essential difference in her general practice, which should stress correct notes, time, and so on, as usual. But you might well give her accompaniments to songs which are within her ability. Have her play these accompaniments while you yourself play with one hand or hum the song part. Eventually, perhaps she will be able to do both things at the same time, by herself.

Preparing for a Pupil's Recital

Would you please send me some suggestions for a recital to be given in May or the first part of June? I have been having my recitals at the church for several years; and they are rather formal, with a certain amount of sameness to them. I have about forty piano pupils, and usually have two or three recitals about the last of May.—Mrs. P. J. S.

For such a recital, I should begin with something quite easy, and gradually work up to more difficult pieces. Consecutive pieces should contrast in style and in key. An occasional duet will give variety, also perhaps a violin solo or a song, by a friend. It may be wise, in the middle of the program, for you yourself to give a five minute talk on some pertinent topic, such as "How to Give Real Meaning to a Musical Composition."

For further details, I may refer you to my little book: "Piano Teaching, its Principles and Problems," in which Chapter IX is devoted to *The Public Performances of Pupils.*

Cause and Cure of Nervousness

To my recent query as to the cause of nervousness in public performance, I have received the following reply from an experienced teacher:

Is it not true that nervousness can always be traced to a lack of familiarity with the piece to be performed? That granted to be true, what system of practice should be resorted to?

Personally I have found the method of slow practice invaluable, and believe it to be the only kind that produces real results. As for the exact method which I use, I work on the first page of the piece until I can play it once through note perfect, although it may be at a very slow tempo; and so on with each succeeding page. I do this once a day for a period of weeks or months, and I also find that by this method I have learned to slow up for the difficult passages, instead of speeding over them as I formerly did.

When it comes to memorizing the composition, I have found it a splendid plan to play from memory slowly; better yet, to count aloud while playing from memory.

IRVING D. BARTLEY, Kansas

If other Round Table members have important advice to offer on this subject, please send it in!

The Order of Scales

I have an adult class of beginners, and would like your advice on teaching the scales. If I begin with the D-flat scale first, what scales should follow it?—Mrs. E. E. W.

I like your idea of beginning with the scale of D-flat, which brings the hands immediately into excellent playing position over the keys. Having established this position, the other scales naturally follow at intervals of a fifth, first the flats, in diminishing number; then the natural scale; then the sharps, in increasing number; until the circle of scales is complete, thus: D-flat, A-flat, E-flat, B-flat, F, C, G, D, A, E, B, F-sharp (G-flat), D-flat.

Other orders of the scales may follow, so that the pupil may not become wedded to a fixed procedure. Of these orders, perhaps the most useful is the *chromatic:* D-flat, D, E-flat, E, and so on. They may also be practiced in *downward* chromatic order: D-flat, C, B, B-flat, and so on.

A Course in Bach's Piano Works

Please outline a progressive course in Bach's piano works—what you would start a pupil with, then on up in progressive order.—M. N. S.

Such a course, starting with Bach's very simplest works and proceeding into those that are most difficult—in Grade 10—will embrace the following compositions. Of the groups of works, such as the "Inventions," the "Suites" and the "Well-tempered Clavichord," only typical examples are presented. Observe that the large groups, especially the "Suites," "Partitas," "Inventions," "Preludes and Fugues," necessarily overlap:

"First Lessons in Bach" (Carroll); "Little Preludes"; "Little Fugues"; "Six French Suites," "Six English Suites," and "Six Partitas"; "15 Two-part Inventions," especially numbers *1, 8, 9, 13* and *14;* "15 Three-part Inventions"; "Well-Tempered Clavichord, Volume I," especially numbers *1, 2, 5, 17, 21,* and so on; "Well-Tempered Clavichord, Volume 2"; "Chromatic Fantasy and Fugue"; "Italian Concerto."

A Tremolo Involving Three Notes

Why is it that, in the passage below (from *Le Soir* by Chaminade), it is impossible for one of my pupils of advanced standing to play the *tremolo* as indicated? The second finger refuses to move as rapidly as it should. Would rotation of the wrist help matters?—I. D. B.

Rotation of the wrist will, I believe, amply solve your problem. Keep the second finger in constant contact with the note D-flat, whether the latter is sounding or not; and regard it as a kind of pivot between the alternations of A-flat and F. Meanwhile keep the wrist of the right hand perfectly loose, and somewhat elevated.

The Music of Congo

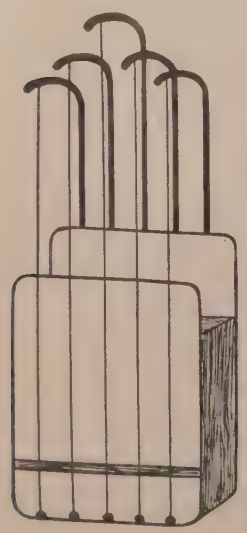
An Interesting Romance of the Music of Darkest Africa

By Ambra H. Hurt

IN RECENT YEARS too widely differing types of "Negro music" have been very popular in America—the spiritual and the syncopated jig, or "jazz." Both have been made popular by Negro musicians, but often the "spirituals" were only a rehash of old hymns or familiar songs, adapted and changed to meet the limitations of the singer; and "rag time" has elements that are in no way distinctively Negro. Amazing as it may seem to many people, the real Negro music, African music, is neither spiritual nor jazz, but simple, stately, and classical in style. Often, however, one hears all of the appealing melody and sweet pathos of the spiritual and many times that irresistible quality which sets the feet to tapping and the corners of the mouth to twitching upward.

The Negro is essentially a gregarious being; he hates to be alone. Quietness and solitude are a burden to his companion-loving soul. Being most loquacious, and needing always to be communicating with those about him, his most natural medium of expression seems to be in song. It is almost impossible for the Congo native to accomplish anything without the aid of a musical accompaniment. Work, play, hunting, feasting, story-telling, times of rejoicing, and times of sorrow, all have their own songs. And many are the versions, both extemporaneous words and spontaneous tunes, which vary the monotony!

Of the riverine tribes along the Congo and its tributaries, each has its own canoe songs and recognizes them from a long distance. Often they know just who the travelers are before they come in sight! There is a romantic charm even in the mention of tropical moonlight, but there are few things more thrilling than the black and white nights of the Congo, with the silver thread of the river between towering forests, and the silhouette of a tiny canoe outlined upon it; and then the swaying bodies and the dip of paddles in perfect time to the lilting song are studies in rhythm seldom equalled and never surpassed. The leader, who stands in the front of the boat beating time, sings the theme, and the paddlers respond in chorus. Lacking knowledge or initiative, a leader may sing, "The white man is going down the river," with its answering refrain, "Yes, going down the river," and continue without modification for hours. However, canoe songs ordinarily include not only tribal songs for paddling but also folklore and tradition, as well as original variations embracing every item of interest along the river. The melodies all follow the same pattern; the intervals are small and the range short, while the notes seem to have no set length, but follow the words, giving a chant-like effect.

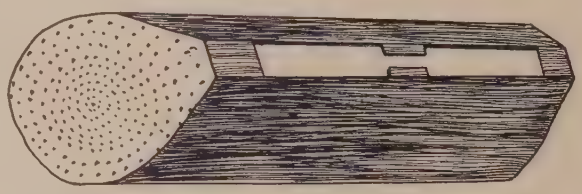


A TYPICAL HARP OF THE CONGO REGION

An Easy Living Race

PERHAPS the most annoying attributes which the white man finds in the African Negro are his disposition to procrastinate and the fact that it seems physically impossible for him to hurry. I am led to believe that among the tribes of the Equator District, with whom I am familiar, there is no word for "run." The word which has been interpreted "run" by the white man, and therefore has come to take on that meaning, originally meant the long strides which carry them so swiftly along the forest paths when they travel. There is real grace in a long line of native porters, each with his load cleverly balanced on the head or shoulder, swaying evenly and together in perfect unison with the song which keeps them in step. Almost unbelievable distances are covered in a day's walk. Walking is impossible for the white man, of course; but jungle paths permit a few other means of travel, so a sort of sedan chair on poles, called locally a "teipoi," has been devised. These chairs vary greatly. Some are covered, some are not. Some have backs and foot-rests, while others have not. But all have one thing in common—they must be carried by four men, two in front and two behind, walking in single file. It is highly entertaining and most amusing to listen to the singing of the carriers which keeps them moving smoothly and with a minimum of discomfort to the rider. The tunes are often monotonous and the words are on every subject, but again the rhythm is flawless.

Babies are the commonest things in all the world, belonging to every race and condition of life, and regarded by all as their most treasured possession! The lullaby seems to be a natural expression of a sentiment so well known in every language. The Bantu tribes have many of these. I have heard many versions of "bye-o-bye," our old English favorite; but the most familiar one is the phrase "I-yo-lu-la-lo," which is certainly more euphonic. It is scattered at will through any song which is used to lull a baby to sleep. Lullabies are not the only form of children's song, however; for there are songs for quieting a fretful child, songs which tell stories and nonsense rhymes with no meaning at all, like our "Eenie, meenie, minee, mo," and others. Five finger games are not a modern kindergarten invention, either; for these untutored natives know them too! One amusing one says, "See the little fellow, then his next door neighbor, tall man comes next, and pincher, last in line with his friend, Mr. Thumb, finishes the salt." Nursery songs include the eagle, the monkey, and other animals, but tell oftenest of the tortoise to whom great wisdom is attributed. There is always, too, the fairy tale promise, which is so familiar, "If you are good something nice will happen; but if you are bad 'the goblins 'll git ye, if ye don't watch out.'" Songs of work, the carrying of heavy loads and the back-breaking business of hours of paddling, may be rhythmic and tuneful, but they are not happy songs. The songs of childhood, however, are gay and bright, with a staccato quality quite different from any others.



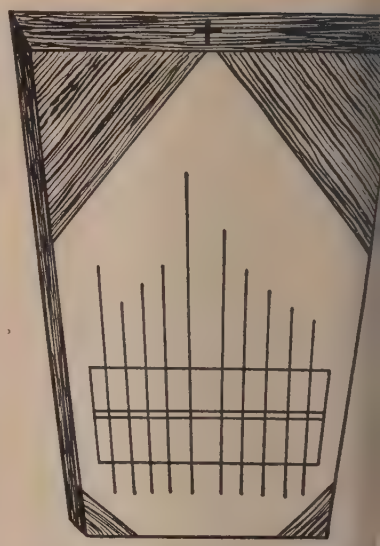
A TOM-TOM, CALLED "LOKOLE" BY THE TRIBES OF THE EQUATOR DISTRICT IN THE BELGIAN CONGO

Instinctive Dancers

THE HAPPIEST and most rollicking of all Congo songs, however, are those used with the dancing and plays which are so popular. While there are many songs, the games or dances themselves vary but little. Most of them are only a slight variation of the old favorite "Skip-to-my-Lou." The shuffling of feet, clapping of hands, and the swaying of bodies mark the time; and the song follows the usual pattern—a line by a leader and a response by the group. Solo dancing is the mode; and the deviations are limited only by lack of imagination on the part of the dancer. Often a circle is formed, and one dancer after another displays his skill and ingenuity in the center of the ring. The words of the songs have little merit, often have no meaning at all; and the tunes are monotonous and without a pronounced melody or theme, yet with a happy buoyancy which has a charm all its own. A game similar to "London Bridge" is also popular and has different words in the various tribes, while a "Tug of War" will call out a whole village for an evening of sport. The wrestling matches are always accompanied by the dancing and singing of the women, who greet each victory with gleeful shouts and derisive songs.

The Dusky Troubadour

THE MOST TUNEFUL songs and the sweetest melodies belong to the musical dramas, which tell the history of Congo tribes, of battles fought and won, mighty hunts and deeds of valor. T story of Lianza, a great mythical he who sprang fully grown from his mothe side, takes hours to tell and reminds o of the adventures of Ulysses. The m who can sing it well is assured of a hear welcome and generous gifts wherever may go. The emotions are given comple sway, and never are the dramatic qualiti of the Negro so fully revealed as in the plays. The story teller gathers his chor about him, and they break into the narr tive with the repetition of some thrilli incident at his direction. The tem changes with the story and there is a greater variety of rhythm than in a other form of Congo music. No acti accompanies these plays, but so expre sive is the music and so closely does follow the spirit of the story that t meaning is vividly portrayed.



A SMALL INSTRUMENT CALLED AN ESANI

All of the music of the Equator Di trict of Congo seems to be built upon very simple scale, approximating the fo lowing

Ex. 1

These five tones form a scale almost ide tical with the pentatonic scale of t Chinese; and, strangely enough, the not have names not so different from tho used in ancient times. The first tone called "the father," the third and fifth a called "the older brothers," while the se ond and fourth are "the younger brothers The melodies are unaccompanied by ha mony and rarely go beyond the limits the five tones of their scale, although som times a low tone is used. Half-tones a unknown and the fourth tone of our scal

A ONE-STRINGED BANJO-LIKE INSTRUMENT

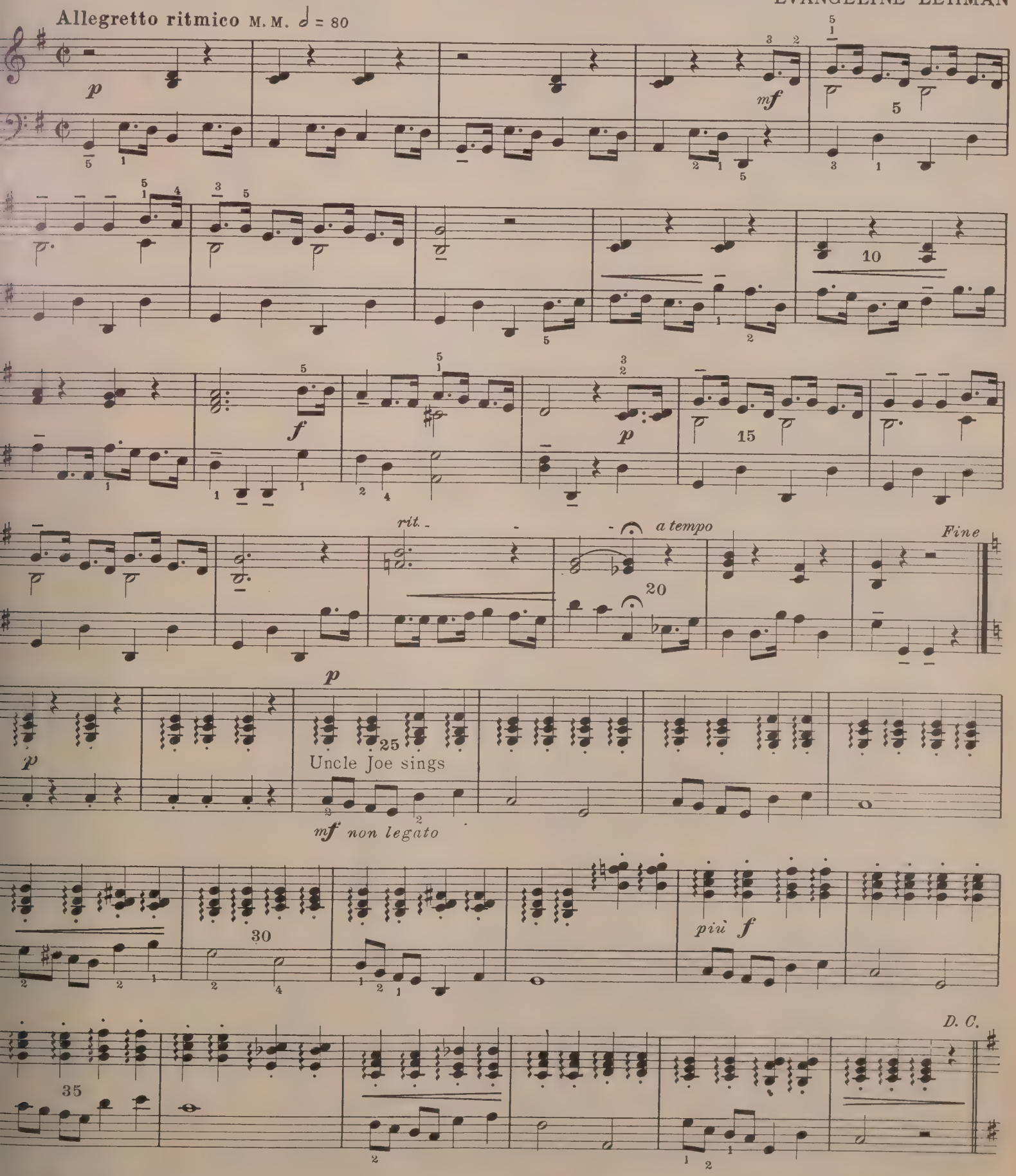
(*Continued on Page* 440)

FASCINATING PIECES FOR THE MUSICAL HOME

STRUMMING THE BANJO

other of Miss Lehman's distinctive character pieces. Her great success with "Juggler in Normandy" and "Water Lilies" makes the work his American composer of especial interest to all pianists and piano teachers. Grade 2½.

EVANGELINE LEHMAN



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INDIAN LAMENT

This is one of those striking pieces which look and sound far more difficult than they really are. It is a fine study in keyboard orchestration and the same time makes a brilliant number for a pupil's recital. Grade 4.

Slowly and with much feeling and color

HOMER GRUN

r.h. l.h. mp una corda p pp 5 mp 10

p pp 15 slightly louder mp 20

echo poco cresc. - - 25 mf tre corde poco dim. 30

ritard. a tempo mp p 35 p mf 40

f ff fff dramatically sfz 45 sostenuto sfz l.h. fff very rapidly legato mp slower and softer

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mp 50 una corda
p
mp
55
tre corde
rubato
60
rubato
cresc.
f
65
very slowly
mp
10
like a wind sigh
una corda
take silently then release the pedal.
p
10
simile
mp
very slowly
una corda
p
pp
ppp

CRASH ON! ARTILLERY

COAST ARTILLERY MARCHING SONG

e is all the pomp and blare of a real military march. It must be played with precision and proper bravura to give the impression of the men ling on the parade ground.

J. F. HEWITT and A. H. OSBORN

Tempo di Marcia

f
f
ff
5
crash
sf
sff
10
15

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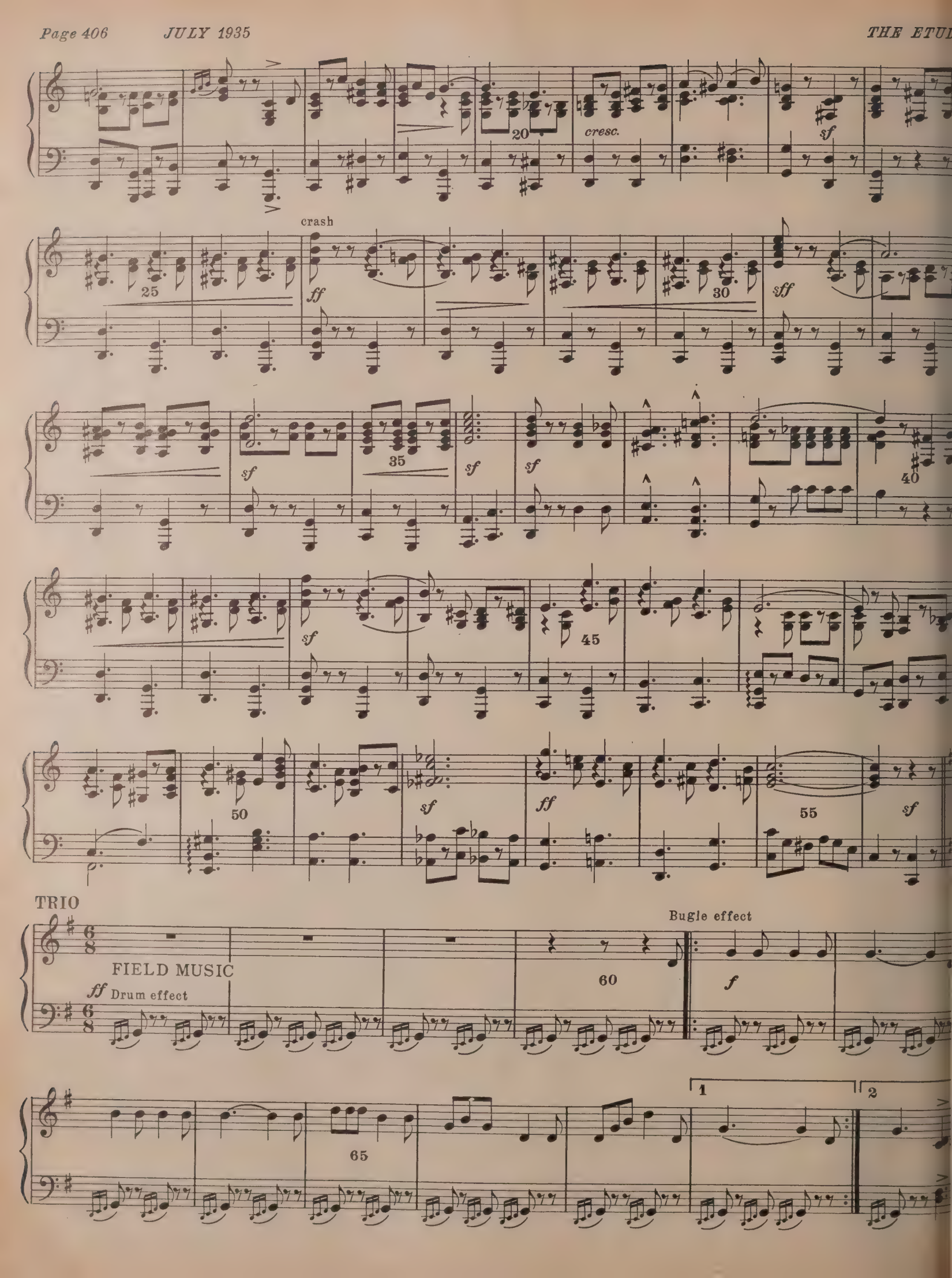

20
cresc.
sf
crash
25
ff
30
sff
sf
35
sf
sf
40
sf
45
50
sf
ff
55
sf
TRIO
Bugle effect
FIELD MUSIC
ff Drum effect
60
f
65
1
2

1. Crash on with your guns, boys, Let ev - 'ry shell tell,
2. Drink now to the flag, boys, Of the grand old C. A.,

Push on to the end, boys, Let your guns give 'em H-! Go on and
Here's how to the men who Will fight, come what may! And here's a

fight on for ev - er, No mat - ter where you may be;
toast to the gun - ners, Of each bat - ter - y,

Stand pat for Un - cle Sam, boys, And the Coast Ar - til - ler - y.
Here's health to the Gen - 'ral, And the

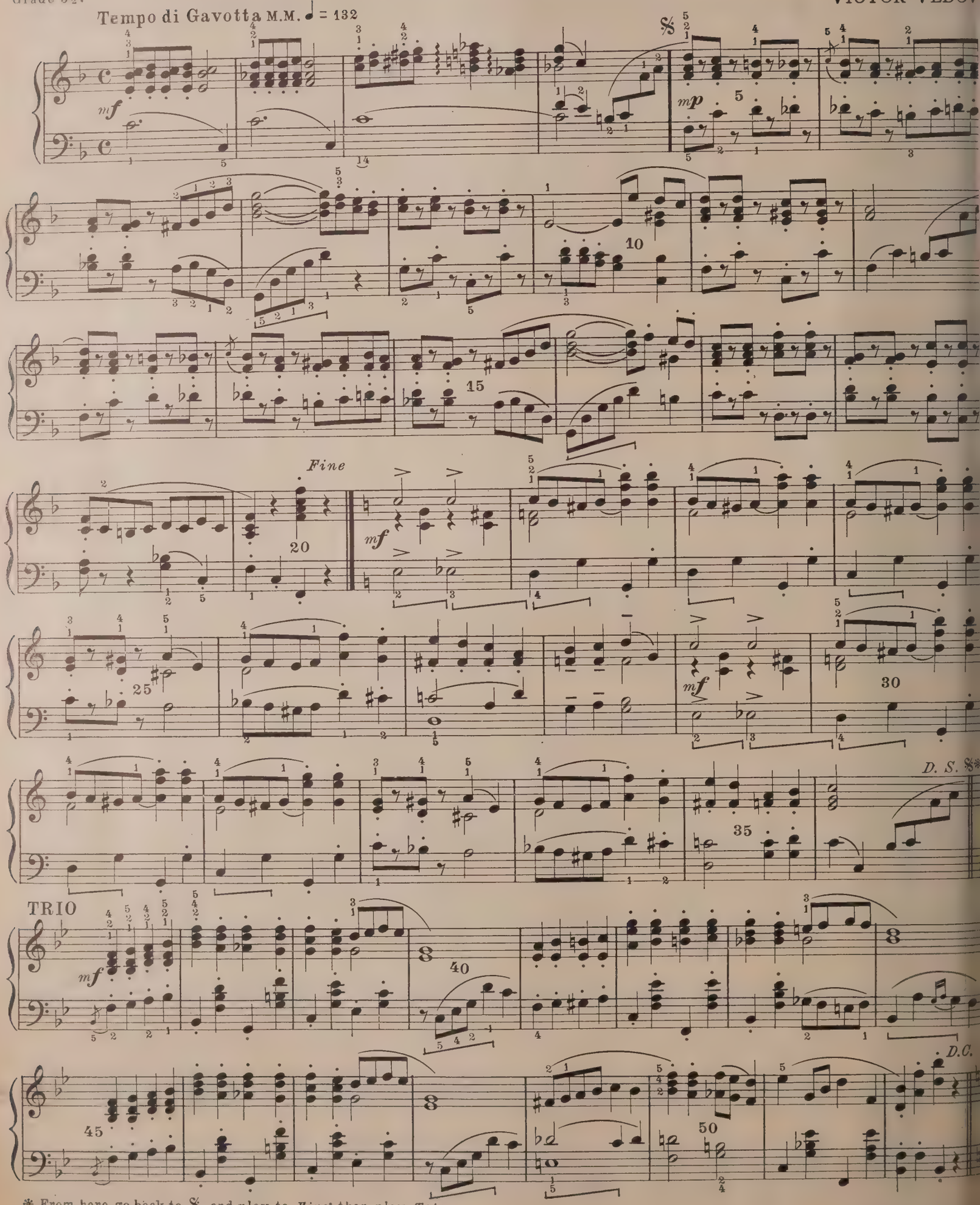
8va 2nd time

Coast Ar - til - ler - y.

SWEET JASMINE

Grade 3½.

VICTOR VEDOV



✻ From here go back to 𝄋, and play to *Fine*; then play *Trio*.

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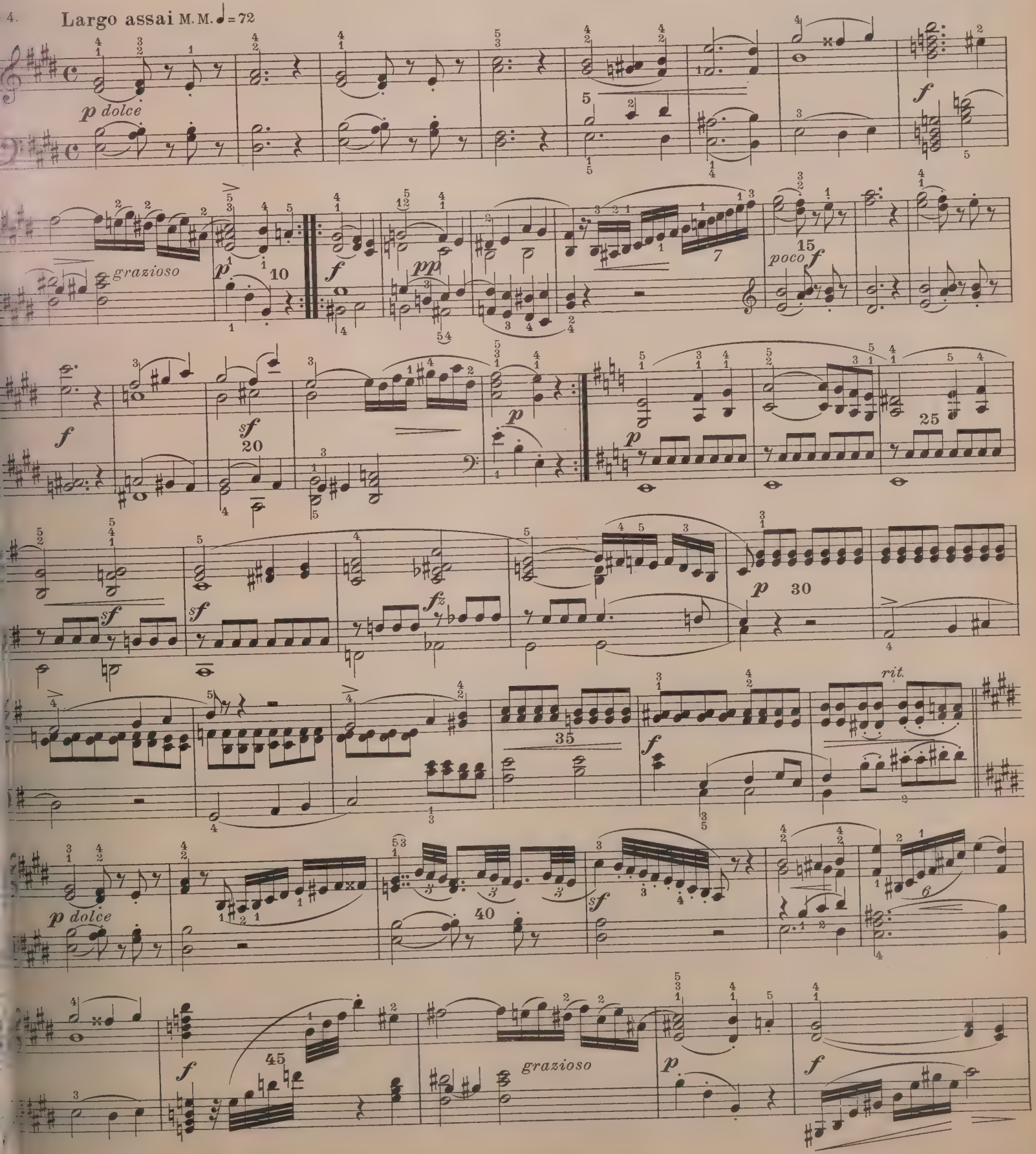
MASTER WORKS

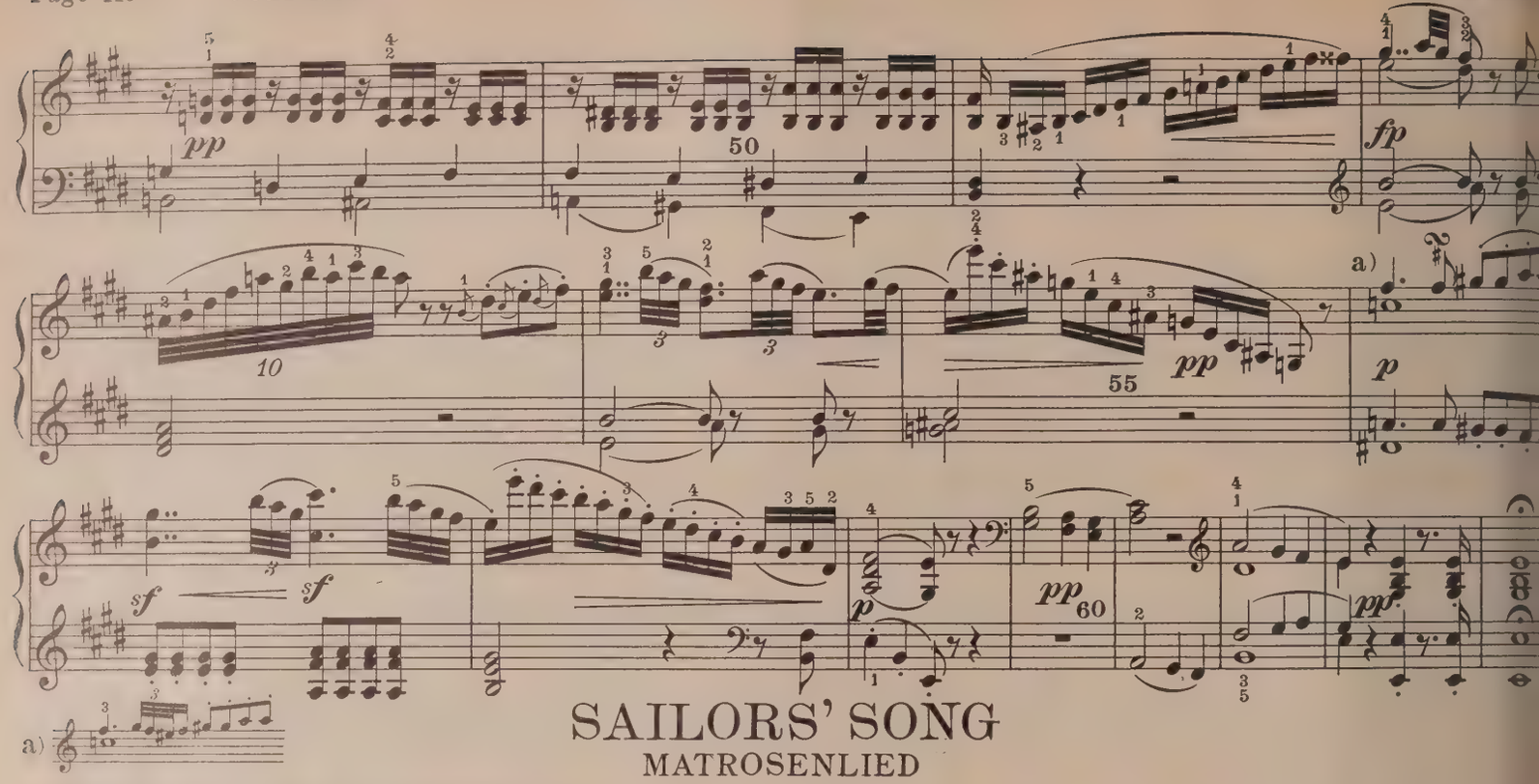
ADAGIO

Largo from the String Quartet in G minor

dn wrote in all seventy-seven string quartets. Most of these were done as a part of the routine in his position as Musician to the Court of Ester-
Therefore in playing extracts from these delightful classics, one must transport oneself to a candle-lighted music room in a rococo palace and
o an audience of aristocrats in silks, satins, and periwigs.

JOS. HAYDN





SAILORS' SONG

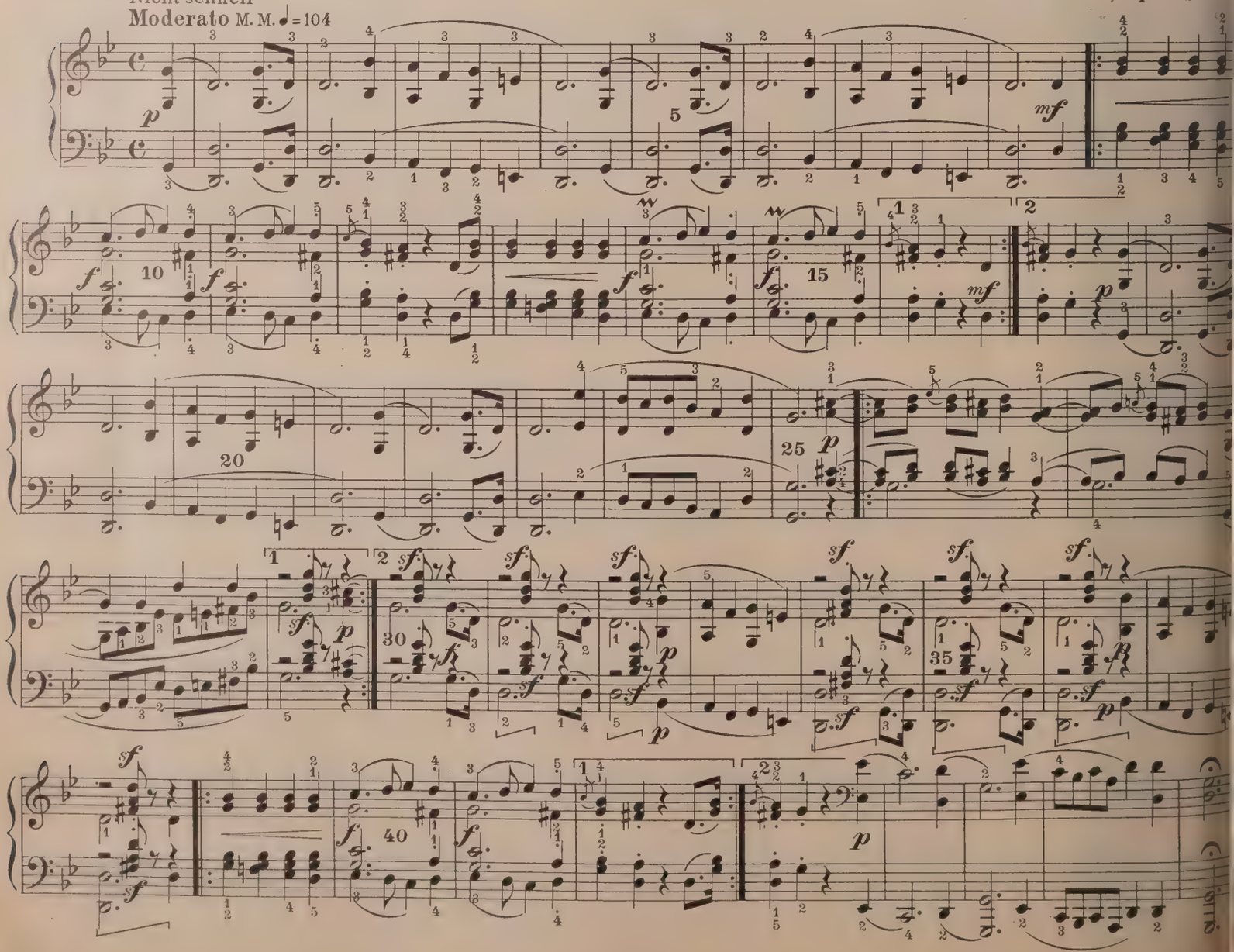
MATROSENLIED

A robust and vigorous song on the rolling surge of a deep sea.

R. SCHUMANN, Op. 68, No.

Nicht schnell

Moderato M. M. ♩=104



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SOME ONE HAD PRAYED

leeply expressive musical setting of a poem that is bringing solace and hope to many weary hearts.

RACE NOLL CROWELL ROB ROY PEERY

Andante moderato

p

The day was long, the bur-den I had borne Seemed heav-i-er than I could long-er bear, And then it lift-ed– but I did not know Some one had knelt in prayer. Had tak- - -en me to God that ver-y hour, And asked the shar-ing of the load, And He, in in-fi-nite com-pas-sion, Had stooped down and tak-en it from me.

We can-not tell how of-ten as we pray For some be-wil-dered one, dis-tressed, The an-swer comes-but man-y times those hearts Find sud-den peace and rest. Some one had prayed, and Faith, a reaching hand Took hold of God and brought Him down that day! So man-y, man-y hearts have need of prayer–Let us pray, Oh, let us pray!

mf *p* *colla voce* *f* *p* *f* *p* *rall.* *rall.* *rall.* *rall.*

After 1st Verse

After 2d Verse

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A LITTLE DUTCH GARDEN

A dainty and graceful summer song with an appropriate text.

HATTIE WHITNEY

CATHERINE PANNILL ME

Con brio

mf

I passed by a gar-den, A
grew in that gar-den, Th

p

lit-tle Dutch gar-den, Where use-ful and pret-ty things grew, Heart's-ease and to-ma-toes an
lit-tle Dutch gar-den, Blue flag flow-ers, love-ly and tall, And lit-tle Dutch ros-es and

pinks and po-ta-toes, And lil-ies and on-ions and rue; I saw in that gar-den, That lit-tle Dutch gar-den, A
pret-ty pink po-sies, But Gret-chen was fair-er than all. My heart's in that gar-den, That lit-tle Dutch gar-den,

After 1st Verse

rall.

chub-by Dutch-man with a spade, And a ro-sy Dutch Frau, with a shoe like a scow, And a flax-en haired lit-tle Dut
tum-bled right in as I passed 'Midst wil-der-ing maz-es of spin-ach and dai-sies, And

rall.

After 2d Verse

maid.

There Gret-chen is hold-ing it

Interlude

Brightly

mf

cresc.

rit.

fast. 'Midst wil-der-ing maz-es of tu-lips and dai-sies, And Gret-chen is hold-ing it fast.

rit.

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PETITE VALSE-SERENADE

Tempo di Valse lento e rubato

EDWARD A. MUELLER

IOLIN

IANO

poco animato

molto rit.

a tempo

rit.

Fine

Vivace con forza

f

rit.

Fine

Tempo primo e molto tranquillo

D. C.

p

più espressivo e rall.

D. C.

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CANTIQUE D'AMOUR

Registration: Sw. Solo 8′ (Trem.) Ch. Dulciana Gt. Wald Flute Ped. 16′

ERNEST H. SHEPPAR

Andante moderato

MANUAL

PEDAL

Sw.

Ch.

rall.

a tempo

Last time to Coda

rall.

Change Solo Stop

Sw.

Gt. Flute

rall.

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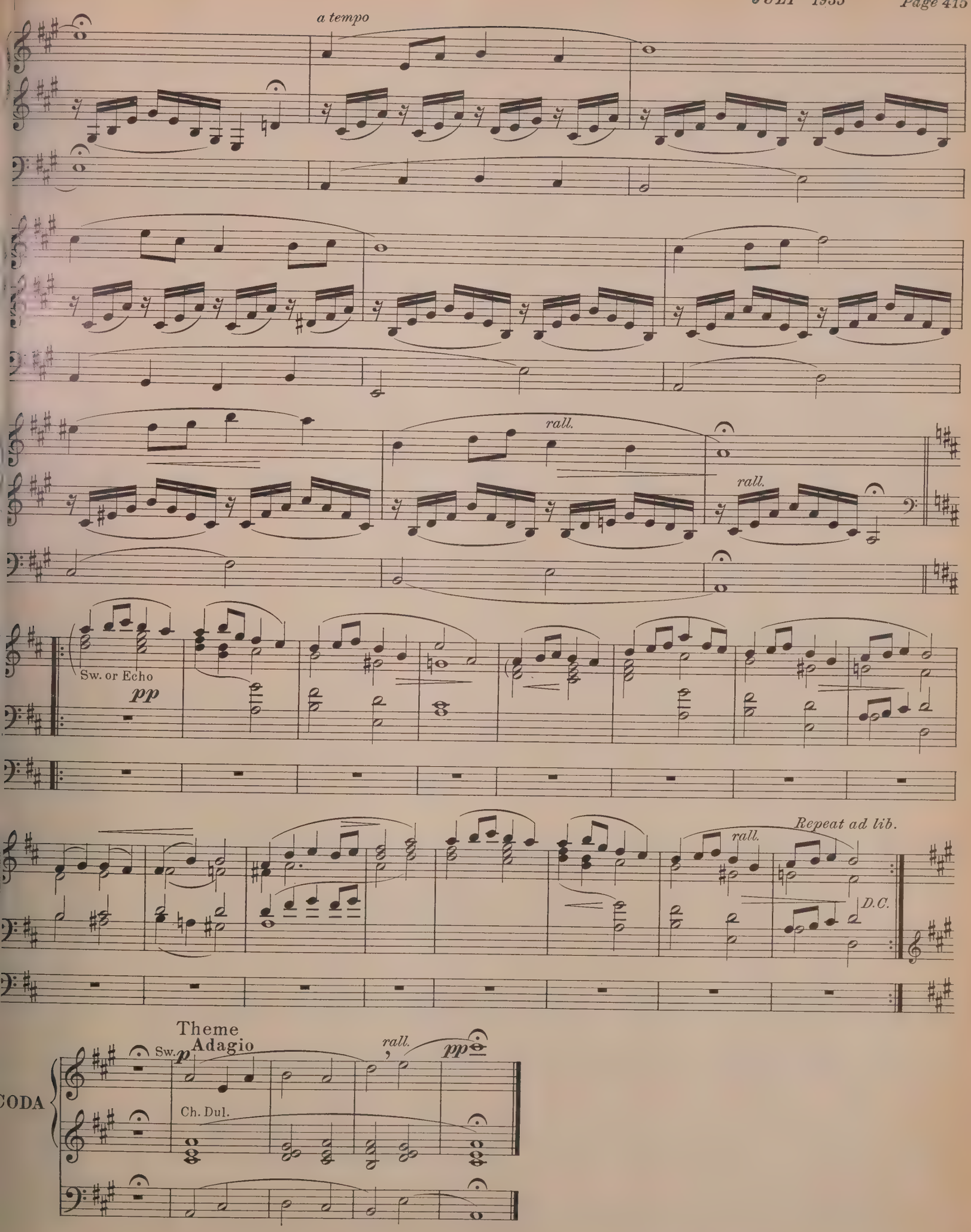
a tempo
rall.
rall.
Sw. or Echo
pp
rall.
Repeat ad lib.
D.C.
Theme
Adagio
Sw.
p
rall.
pp
CODA
Ch. Dul.

MATUSHKA

In the style of the popular *Polish Dance*. Play in a fiery and impetuous manner, with sturdy accentuation and strong dymanic contras

Grade III.

HEINRICH ENGE

Secondo

Tempo di Mazurka M.M. ♩ = 144

ff *sf* *ffz* Fin

p *cresc.* *f* *p*

cresc. *fz* *ff*

f *sf*

TRIO

p dolce

cresc. *sf* *sf* Fine of Trio

D.C.

f *p* *pp*

p *pp* D.C. Trio *

* From here go back to Fine of Trio, then go back to beginning and play to Fine.

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MATUSHKA

Primo

HEINRICH ENGEL

Tempo di Mazurka M.M. ♩=144

ff p sf sfz Fine

p cresc. f p

cresc. sf ffz ff

p ff mf sf

IO p dolce cresc. sf Fine of Trio D.C.

f p pp

f p pp D.C. Trio ✻

om here go back to Fine of Trio, then go back to beginning and play to Fine.

PROGRESSIVE MUSIC FOR ORCHESTRA

MARIPOSA SPANISH WALTZ

L.P. LAURENDE
Arr. by John N. Kl

1st Violin

Piano

ff

p

Cello

Cor.

Fine

f

D.S.

Cello

ff

Cor. & Sax.

D.S.

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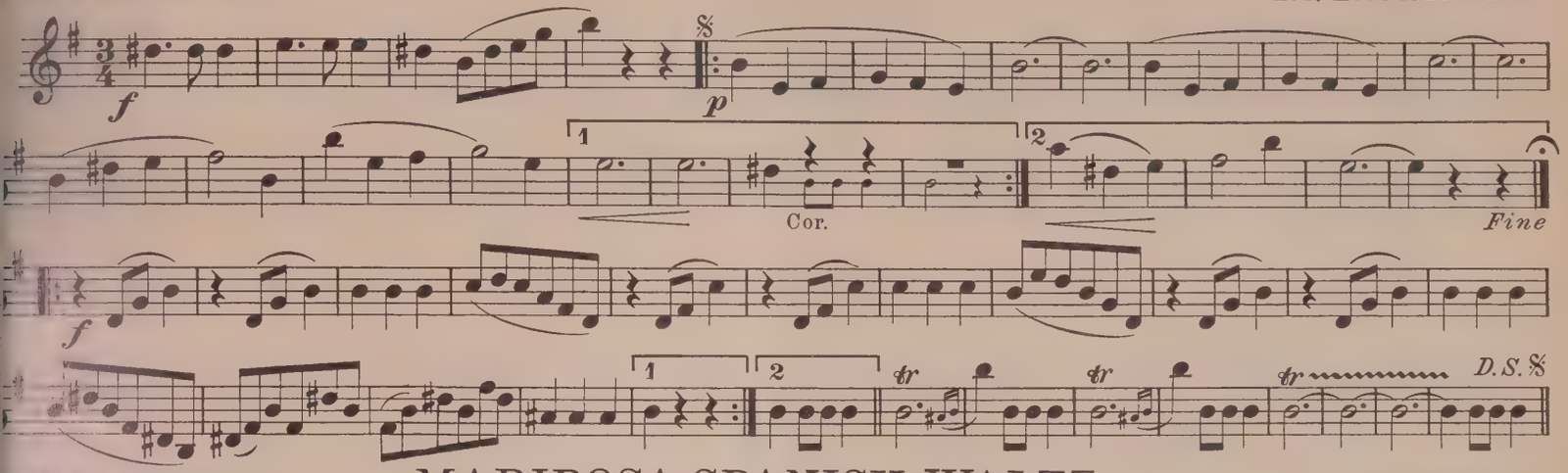
MARIPOSA SPANISH WALTZ

t CLARINET in B♭

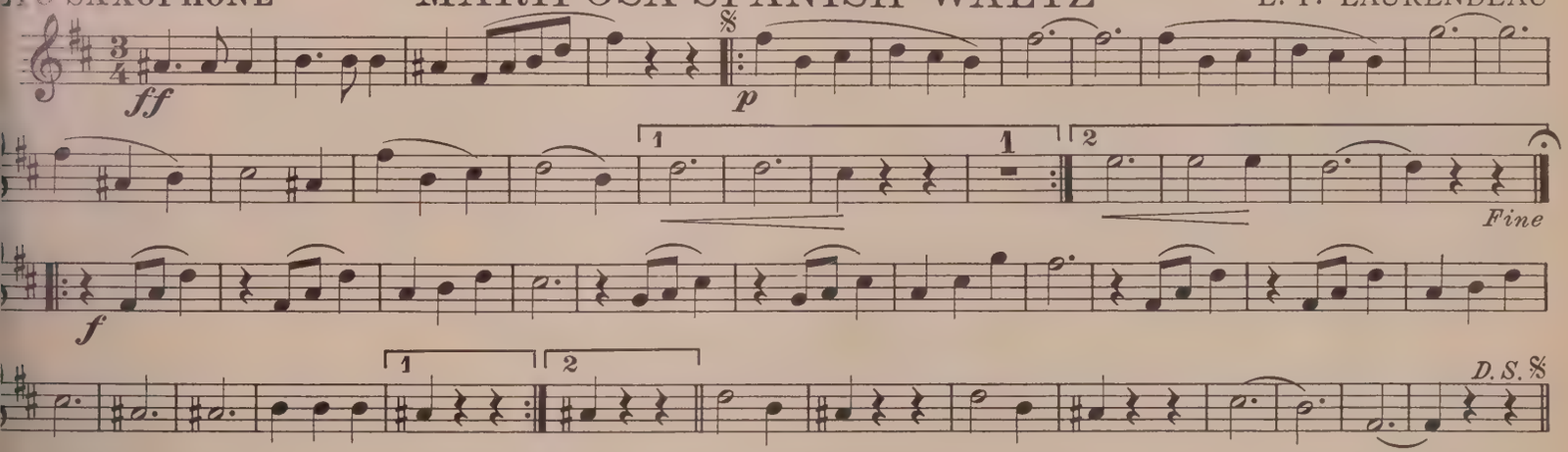
L. P. LAURENDEAU



LTO SAXOPHONE

MARIPOSA SPANISH WALTZ

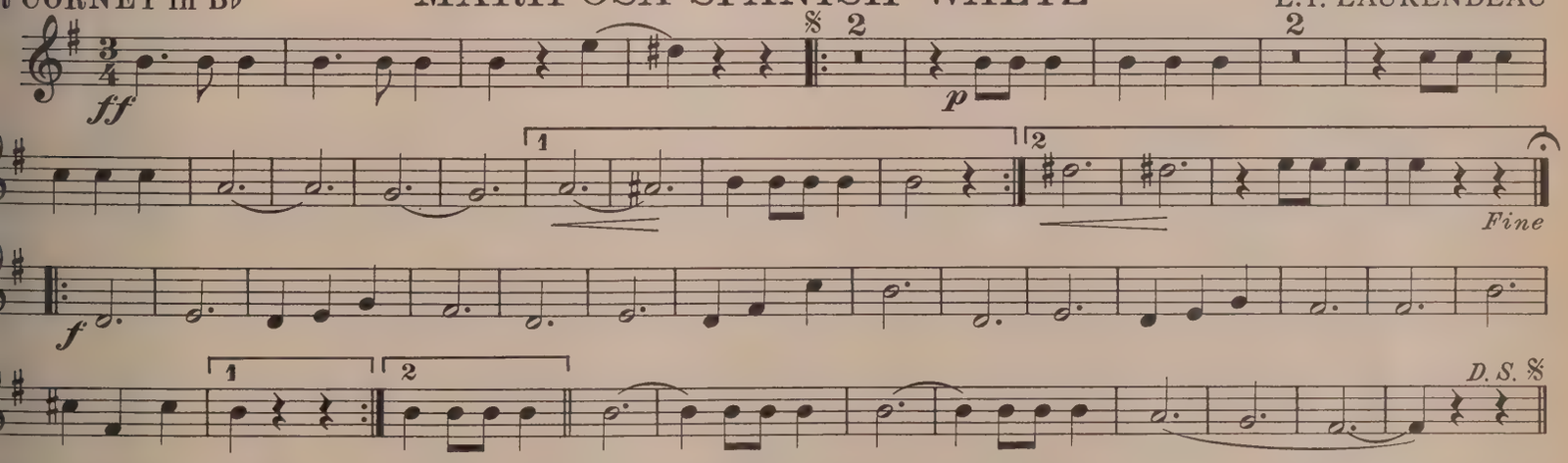
L. P. LAURENDEAU



t CORNET in B♭

MARIPOSA SPANISH WALTZ

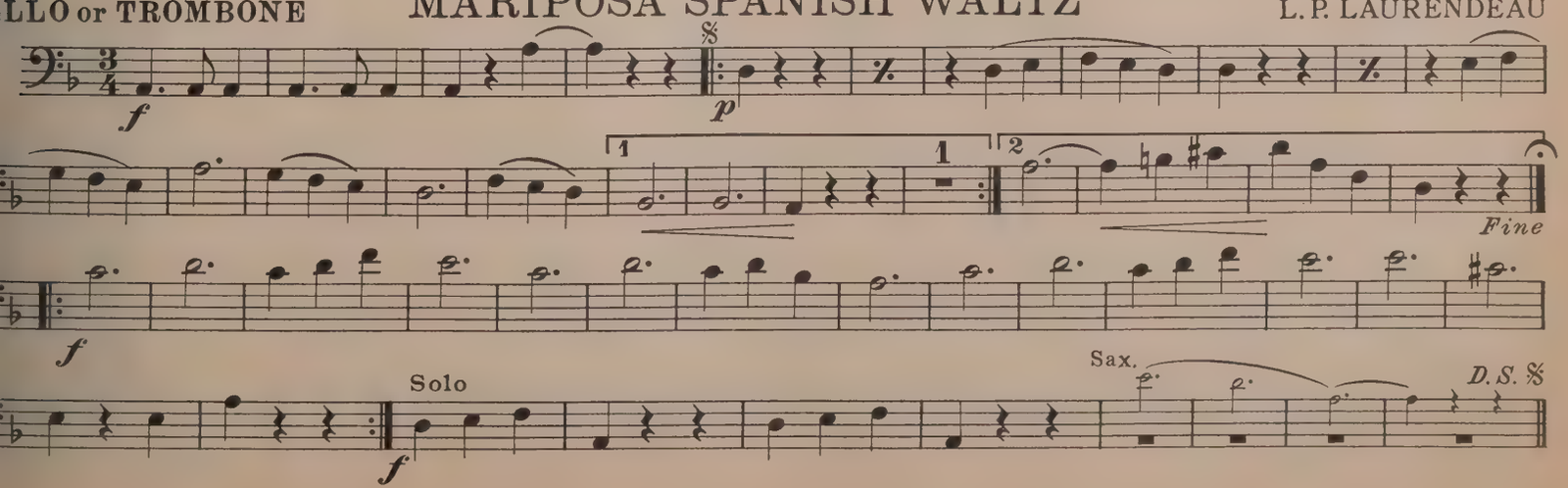
L. P. LAURENDEAU



LLO or TROMBONE

MARIPOSA SPANISH WALTZ

L. P. LAURENDEAU



FASCINATING PIECES FOR JUNIOR ETUDE READERS

A LITTLE SONG

Grade 1. Andantino M.M. ♩ = 88 N. LOUISE WRIGHT

p Day - light soft - ly turns to night, Soon the stars will make the light.

LET'S SKIP

Grade 1. Allegretto M.M. ♩ = 116 N. LOUISE WRIGHT

f Let's skip a - cross from right to left, Let's skip a - cross from clef to clef; Let's skip a - long, let's skip a - long, Let's skip a - long from right to left.

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THE BIG PARADE

This piece is written for the *second* and *third* fingers of each hand.

Both hands should be kept in position over the keys. Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing.

Grade 1. Moderato M.M. ♩ = 100 HESTER LORENA DUNN

mf When the drum goes rum! tum! tum! Then the big pa - rade will come.
Hear the drum go rum! tum! tum! Now the big pa - rade will come.

mp Left foot, right foot, down the street Will tramp so man - y march - ing feet.
Bands are play - ing, gay flags fly, The big pa - rade is pass - ing by. *Fine*

f How we love a big pa - rade, *mf* Lol - li - pops and lem - on - ade,

mp Pea - nuts, pret - zels, ice - cream, too, And *p* lots of big bal - loons so *rit.* new. *D.C.*

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TRIPPING ALONG

Moderato M.M. ♩=104

AUDELLE ALFORD THOMPSON

f Trip-ping a - long, Singing a song, Tra la la la la la! Trip-ping a - long, Singing a song, Tra la la la! Hap-py to-

day, Hap-py and gay, Tra la la la la la! Hap-py to - day, Hap-py and gay, Tra la la la! *Fine* *mf* Now we step so

care-ful - ly, Now we bow so grace-ful - ly. Love to dance, oh, don't you see? Danc-ing, sing-ing joy-ful - ly. *D. C.*

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PRETTY LITTLE SONG BIRD

SSICA MOORE

Andante M.M. ♩=72

GEO. L. SPAULDING

mf Pret-ty lit-tle song bird in the tree, Ear-ly ev-'ry morn you sing for me, And I know your heart is

fill'd with glee, By the way you wink your eyes; Some-how when I hear your roun-de - lay, I know just ex - act - ly

what you say, You are tell-ing me in your sweet way, "Get up, it's time now to a - rise:" Tra la la la la la la la la la! *f*

Tra la la la la la la la la la! Tra la la la la la la la, Tra la la la la la la la, Tra la la la la la la la la!

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SOLDIERS MARCHING BY

Grade 1. Tempo di Marcia M.M. ♩=126

PIERRE RENAF

f

p cresc.

f

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THE BALLET DANCERS
LES BALLÉRINES

Grade 2. Molto vivo M.M. ♩=138

JACQUES WEISSHEYE

p staccatissimo

ten. *ten.*

simile

ten.

p

mf

p

mf

p

segue

cresc.

f

mf

ten. *ten.*

f

ten.

p

p

Running to right and left without pause in a light and springing manner. The scene resembles ants around an ant-hill.

Léger, pointillé, courant sans arrêt à droite, à gauche. Le scénaro représente: une fourmilière.

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onthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

MID-SUMMER PRACTICE

hy not make progress in music a sum- objective?

perienced teachers know full well that se made of vacation time decides her an instructor goes forward in his or falls back, and mid-summer finds f them idle. Students however, too feel that vacation means cessation ery sort of regular study including . Outdoor sports rightfully take toll arm days, but in the many hours re- ng things of lasting worth may be plished and will yield a sense of action and achievement. One or two morning hours devoted regularly to practice will put an individual far of companions not only in repertoire n mental alertness, precision and in bility to coördinate mind and muscle. u would have real accomplishment summer leisure, follow a regular practice period throughout the warm er.

STRUMMING THE BANJO

By Evangeline Lehman

this inviting piano novelty Miss an allows the left hand to carry the ly for the most part. The opening should be played rhythmically and at fast tempo. The right hand picks e melody at the end of the fourth re, *mezzo forte*. The upper voice d retain the sharp rhythmical treat- given earlier against a sustained played with the thumb. The second n is in C major, subdominant key he broken chords in the right hand d imitate the banjo, while dusky Joe sings his plaintive melody in the Note here that the melody is to be d *non legato*. A repetition of the theme follows this section, proceeds C. and ends at *Fine*.

serve that the piece is written in *alla* time.

INDIAN LAMENT

By Homer Grunn

e use of three staves in scoring a number may be new and a little nspiring to younger Etude readers. rst glance the music looks decidedly licated. However a casual analysis prove that it is very easy to read and he three staves afford the only logical er in which to score music of this cter. The upper staff carries only elody, divided between the hands and tave apart. The lower staves contain armonic structure and afford a sus- l background for the solemn Indian which must be played with a decided of sadness and melancholy.

will be observed at once that the ly is grouped in two note phrases. It s softly at slow tempo. The dynamics ge as the melody moves along and one keeps growing in intensity until climax is reached at measure 44. l as marked throughout. An inter- pedal effect is possible at measure directions are followed as given. we find a short cadenza-like passage hole tones to be played slowly and . Use the left pedal. The sustaining is also used as this whole-toned ascends. Next the three C's are ed down *silently*, after which the pedal leased. The resultant effect is fascinating. Overtones appear to sound from nowhere and the tonal effect is eerie. Taken altogether this piece is unusual and satisfying and should be an interesting addition to any young pianists' repertoire.

CRASH ON! ARTILLERY

By J. F. Hewitt and A. H. Osborn

Here is a stirring march song written in six eight rhythm. Of course one should count two to the measure and not six. Each count equals a dotted quarter or three eighths. Play it with military precision keeping in mind the blaring of trumpets and trombones and try to inject as much vim and vigor as possible.

The trio section bears the inscription "Field Music" and is obviously a simulation of the Drum Corps. The left hand supplies the rolling of the drums while the right imitates a well known bugle call. There follows the song section in which the words of both verses are printed. This number could be used to good effect on a boy's program as a final number, the entire ensemble joining in the final choruses.

SWEET JASMINE

By Victor Vedova

Victor Vedova's little number should be played in the style of a gavotte. The introduction is short, four measures as a matter of fact, with staccato chords in the right hand against sustained basses in the left. The first theme of the gavotte proper should be played with crisp staccato and in strict rhythm. The occasional legato passages that intervene are designed as contrast and should therefore be played as smoothly and delicately as possible. The second section is in C major, the dominant key, and is more sustained in character than the first theme. The Trio section is in B-flat major, subdominant key and returns once more to the staccato chord effect which dominated the first theme. This time however take care that the staccato is not so pronounced, the chords being staccato quarters as against staccato eighths in the first theme.

ADAGIO

By Joseph Haydn

Authorities agree that Chamber Music is probably the highest known form of musical expression. Nearly all composers cherish the ambition to produce some day a successful string quartet, very much as young playwrights hope to write something as great and as lasting as one of Shakespeare's dramas. Haydn wrote not one but seventy-seven successful string quartets in addition to multitudinous works in other musical forms! What pigmys we are in music today compared to these giants of another age! This excerpt in E major is taken from the string quartet in G minor and is in Haydn's characteristic style.

The breadth and nobility of the opening theme suffers somewhat when played on a piano, lacking as this instrument does the *sostenuto* quality of the stringed instruments. Every care should be taken therefore to procure the best singing tone possible. The second section, beginning measure 23, is in the parallel minor, E minor and has the feeling of more activity because of the repeated notes in the tenor voice. Later, beginning measure 31 a duet appears in "question and answer" form between the bass and soprano voices (violoncello and first violin in the quartet score). The inner voices (viola and second violin), keep the rhythm active with repeated harmonies that move in counterpoint to outer melodies.

Pianists should welcome excerpts of this kind presented from time to time by The Etude. Such publications enable them to become acquainted with works that are too often unfortunately neglected by pianists who have a "solo complex" and feel that the end and aim of all music is virtuosity.

SAILOR'S SONG

By Robert Schumann

All the vigor of a sea chantey is found in this Schumann composition which opens with the voices singing in unison. The composer indicates the tempo *Nicht Schnell* which is the German equivalent for "not fast." It should be played in sturdy sailor fashion throughout. Even passages marked *piano* should have depth of tone. Make an appreciable *crescendo* when leading into measure ten and let the *fortes* in this and the following measure be well pronounced. Do not neglect the staccato chords which end this phrase. In the section beginning at measure thirty use strong *sforzando* as indicated. This is one of the lesser known Schumann numbers and for that reason will be more or less a novelty on the usual pupil's program.

A LITTLE SONG

By N. Louise Wright

Here is an eight measure tune for First Graders by Miss N. Louise Wright who has contributed much to the educational phase of piano playing. This little number remains in the five finger position in both hands throughout. The right hand carries the melody in half notes while the left supplies the accompaniment in quarter-note broken chords. The tempo is *andantino* and the key a comfortable one for youngsters in the elementary stage.

LET'S SKIP

By N. Louise Wright

Another short piece by the same popular composer. This time the two note phrase is dealt with and the study of this number should develop graceful arm movement in the phrasing attack. It is a single note theme throughout, the phrases however alternating between the hands. *Let's Skip* is valuable as a study piece since the left hand gets as much development as the right. Use the "drop, roll" attack and the tonal result should be a skipping effect in keeping with the title. Words are an added source of interest to this little piece.

THE BIG PARADE

By H. L. Dunn

Use this little piece to promote reading and memorizing. The second and third fingers of each hand are the only ones used. Both hands should be kept in position over the keys and directions are given to have the pupil recite four-measure sections before playing. Words are printed to incite vigor and imagination in the young performer.

TRIPPING ALONG

By A. A. Thompson

This tuneful little number employs the mordant in triplet form for the right hand against tonic and dominant chords in the left. The mordants should be tossed off gracefully and cleanly as the melody trips its way through the first section. The same melody continues in the right hand in the second section but the key changes to the subdominant, later returning to the tonic.

PRETTY LITTLE SONGBIRD

By George L. Spaulding

George Spaulding is another composer well known to teachers of elementary piano pupils. This piece begins with a short two measure introduction and gives the right hand some fine work in five finger *legato* playing. Various combinations of the five finger group are used for which reason it would be a good idea to have this number follow the study of one of the Hanon exercises. It is always good pedagogy to follow as soon as possible with a piece that employs technical details previously worked out in exercise form. In other words try to have the pupil as soon as possible apply musically any specific knowledge he has gained.

SOLDIERS MARCHING BY

By Pierre Renard

Here is a first grade piece reaching you just in time for assignment for the lesson which falls near Independence Day. Boys and girls alike are fond of marches, and like to be prepared to play them for school assemblies. This one is very playable and may be quickly learned.

THE BALLET DANCERS

By Jacques Weissheyer

The first theme of this number is to be played *staccatissimo* which is the superlative degree of *staccato*. Be sure therefore that the notes are sharply pointed and cleanly detached. The opening theme is not quite so easy as it appears at first glance and should aid in developing independence. In the second theme the left hand continues with sharp *staccato* while the right hand plays broad sustained double notes which change in intensity from *piano* to *forte* and back again in short order. Taken altogether this should make a very good teaching piece.

Now is the time when the wise Teacher will be making plans for the coming season. Have your dealer to send a liberal amount of music "on approval," so that you can be studying it and thus enlarge your teaching repertoire with pieces that will stir the interest of pupils. Devise plans that will give a new impetus to your next year's work. Get so enthusiastic in this, yourself, that those working under you just naturally will "catch" the same spirit!

THE SINGER'S ETUDE

It is the ambition of THE ETUDE *to make this department a "Singer's Etude" complete in itself.*

From Speech to Song

By Frantz Proschowski

TONE PLACEMENT and breath control become one unit through correct articulation. What does rticulation really mean? It means the converting of our breath into sound. This ıction is entirely a physical mechanical ıerformance mentally controlled in the sound-box (larynx). Articulation is responsible for intonation, volume, vowel form and tone color and is fundamental in the art of speech and song.

In speech we may ordinarily call the distribution of vowel and consonant duration optional. But in song, we are regulated through the rhythm of the music. At this point, then, we shall speak of breath as one of the two factors that enter into the one unit of singing—*articulation* (converting, controlling and distributing breath while singing), because, in both speech and song, breath becomes tone through articulation. If we think before we speak or sing, the physical organs, through mental control, adjust themselves to produce the desired result. Our breath [illegible] accumulates and concentrates to fill the needs of the demands of the [illegible]. Consequently, if we start our vocal [illegible] with less physical thought and less [illegible] we are more apt to obey Nature's laws.

Vowels, the Foundation

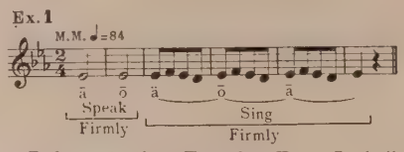
SINCE THE ART of singing is primarily for the ear, we must have something definite to listen for as we lay the corner stone of our art. The first thing for which to listen is purity of vowels, because correct vowels can be produced only with correctly adjusted vocal organs. Vowels cover at least ninety-five per cent of tone distribution in correct singing. The other five per cent we will leave for the consonants. While consonants also are very important, they take up only five per cent of the duration of sound in singing. Pure vowels are found in any correctly spoken language. As we train the ear to recognize pure vowels, we teach ourselves to adjust the physical organs, first in the spoken voice and then in the singing voice. It is very important and very interesting to note that vowels are international sound forms, the same fundamentally and mathematically. Pure sound forms or vowels are to the ear as definite as squares, circles and triangles to the eye. Consequently, sound form, like all other form, is universal.

The first step then is to realize the value of that which is ours by birthright, a pure vowel in our spoken voice and in our own English language. This will give us a perfect coördination and adjustment of the producing organs. Try these simple experiments: First pronounce these words: pāle, sāil, nāil, *āle*. Next pronounce the words: tōld, cōld, mōuld, sōld, *ōld*. Now pronounce: tärt, cärt, pärt, smärt, *ärt*.

By this time you have heard in your own voice the three essential vowels purely spoken, which means correctly adjusted vocal organs have been used. Notice, however, that you have obtained this result only by speaking these words in your own voice and in your own language and not by an involved theory nor by suggestion of direction or placement except by your own sense of hearing. As I have said before, ninety-five per cent of correct singing falls to the vowels, so we shall leave the consonants of the above words out and we have deducted from the spoken words, ā, ō, ä.

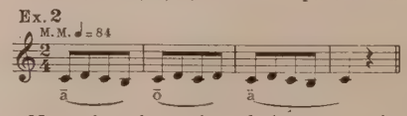
Now speak the ā, ō, ä in the intonation of your own natural speaking voice. Then sing the turn as the exercise indicates several times in the same key (preferably E-flat for all voices). This experiment will help form the first step from the correct spoken voice to the correct singing voice.

Ex. 1



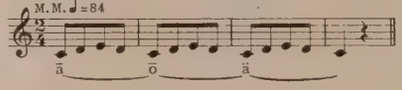
Before starting Exercise Two, I shall speak of breath, not as a breathing method by any name further than natural or normal breathing. Speak the vowel *e* or *a*. Notice the outer and inner position of your mouth. Without changing these positions, inhale through the nose by dilating the nostrils, and then exhale through the nose or mouth, whichever you prefer. Now start Exercise Two, inhale as has been explained and repeat the exercise in the strictest rhythm, transposing it upward by half-steps at each repetition. Low voices should start on A-natural and then progress chromatically to G-natural; high voices should start on middle C and progress to the C above. Remember to keep in strict rhythm, and do not forget to inhale through the nose and to listen for the vowels, ā, ō, ä in their pure form.

Ex. 2



Now sing the scales of three tones in rather fast succession, as found in Exercise Three. Do not forget the strict rhythm. Here again the low voices should start on A-natural below middle C, and should progress by half-steps to the A-natural above, if comfortable. High voices should start on middle C and progress by half-steps to at least the C an octave above.

Ex. 3

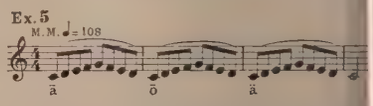


Exercise Four is to be done exactl Exercise Three.

Ex. 4

The scale of five tones should be s exactly in strict rhythm, with nasal halation; and care should be taken the vowels are articulated firmly and n as pure as possible. Range for low vo from A to A; high voices from mi C to the C an octave above.

Ex. 5



Observe that the exercises are so c structed musically that they give the dent different periods of duration inhaling and different periods of dura for the distribution of the breath over exercise. This is to help to lay a foun tion for a natural, normal process breathing in songs, which differs in rhythmical construction just as it does the exercises. Always remember in y songs, when no rest is written for brea ing, to deduct the time for breathing fr the last word you sing, and *never* from word with which you start anew. If form this habit, you will keep the rhyth exact, one of the most essential quali to build in the beginner.

These simple exercises and rules h been of great benefit in hundreds of ca Try them and convince yourself of th logical value. Song is a continuation speech, musically and rhythmically c trolled; so, through the perfectly spok vowel and through rhythmically corr breathing, we find the one never-fail unit—*articulation.*

Turning Breath Into the Sung Word

By Alfred E. Henderson

Author of "THE SECRET OF PUBLIC SPEAKING"

ABOUT TWENTY years ago I was chatting with Mr. Theodore Presser on the subject of diction for singers, and I remember vividly the founder of THE ETUDE telling me that it matters little what language songs are rendered in, as sounds merely are emitted, not words, hence the need of the lyrics being printed on concert programs.

Evidently the singing teacher has his work cut out in placing the voice; and, as the best teachers in the world use the old Italian method and are very often Italian, it would appear that the specialist who concentrates on diction might coöperate with the teacher of voice production to the advantage of both and the benefit of the pupil. If words are to be dropped entirely, then musical sounds might take their place; and yet the great general public (in the ultimate test the real deciding factor) demands the "story."

Recently a series of Italian grand operas have been given at the price of talking pictures, at Monte Carlo; and I attended a week ago a very creditable performance of "Madame Butterfly." Many French people did not attend on the ground that they "do not understand the Italian!" This speaks well for the diction of French singers; and it is, indeed, generally of a very high order.

Our Beautiful English

SO FEW people ever are heard in English that there is a legend current that the language is not adapted to song at all. Yet many years ago, when I heard the great Melba respond to an encore in the New York Hippodrome, by singing *Home Sweet Home* in English, it was the magic of the message conveyed by her irreproachable diction which moved the vast audience of over four thousand people, no less than the pure tones. Again when Madame Clara Butt and her husband, Mr. Kennerley Rumford, rendered in their own inimitable manner *The Keys of Heaven,* in the same huge auditorium (unsuited in the last degree to something so delightfully intimate), it was the flawless diction which made it a joy to hear them and to enjoy, perhaps for the very first time, the charm of the little story which Madame Yvette Guilbert had so often sung for in French.

But these instances are rare and dema the publication of an article, such as present, which calls to the attention of t large circle of readers of THE ETUDE only the fault, which is almost univers but also the remedy, and then outlines rapid and permanent cure.

Breathing for Diction

WHENEVER the breathing is faul the diction suffers; and it is safe say that fifty per cent of the singers n before the public fail here. Breathing the foundation of all good voice wor and, as practiced during the early days human life, it is as easy as A, B,

ral breathing from the diaphragm and igh the nose must be restored, if it become lost, before any progress can ade along the lines of good diction in r singing or speaking.

atch the breathing of a very young while sleeping. Note the lips, lightly d, and then observe the gradual rise all of the flesh covering the diaphragm, e base of the ribs.

ave you ever thought why we lose the t of nature's own way of breathing? most probably when the child gets its head cold that the bad and abnormal of mouth breathing begins. Parents not generally concerned in watching children breathe; but a little attention is direction would save endless time trouble in later days, and many doc- bills as well.

e child normally breathes correctly. e have side-stepped, we must first back to the normal. The modern dy (probably one of the oldest in y) of "the inferiority complex" is at helped by the practice of diaphragm- reathing.

Work Begins

ERE IS the method. Stand erect with feet and shoulders touching the endicular wall of the bathroom, with indows open to let in the freshest air ble, close the lips; face a mirror; and sniff lightly and rapidly, in and out. x completely, and place the first two rs of each hand over the diaphragm the point where the rise and fall is ed).

gin again with the panting exercise ifteen seconds. Relax completely, and pant for twenty, twenty-five and then seconds, regularly as before always ing completely, after the exercise, and g the fixed chest position. Now after ng for thirty seconds, slowly inhale, noting the fixed chest position; and le on a syllable—*boom!* Slowly in- again and exhale on—*roll!*

e panting and relaxing and subsequent ation exercises should be practiced t least ten minutes every morning, on g, before the bath. At night, on re- g and when lying in bed, five minutes tice will generally insure a restful, nless sleep.

eaking always on the exhalation of the diaphragmatic breath, you will gradually proceed to exercise with a poem which is so written that each line will fit an exhalation of average length. For example:

Roll on, thou deep and dark blue ocean—roll!
Ten thousand fleets sweep over thee—in vain.
Man marks the earth with ruin, his control
Stops with the shore. Upon the watery plain
The wrecks are all thy deed nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined and unknown.

(Byron, "Childe Harold's Pilgrimage")

Follow this with Hamlet's "Advice to the Players," a choice vehicle of every great *Hamlet* since Shakespeare, and best remembered in America by Sir Johnston Forbes-Robertson's delightfully natural rendition, itself a lesson to actors and speakers the world over.

The Word Beautiful

AFTER MASTERING the principles of natural method of diaphragmatic breathing, the next step will be to choose good models to imitate. In English procure the excellent gramaphone records of Sir Johnston Forbes-Robertson, of the late E. H. Sothern, of Walter Hampden; and, in singing, those of Melba and Dame Clara Butt, for clear diction in our mother tongue. Recently Lucienne Boyer has created a furore in London, largely due to the fact that every single word she sings may be understood; thus proving that diction does really count more than we are sometimes led to believe.

Put into regular daily practice the hints here given. Remember that your audience understanding your every word will never hurt your chances of success; while your singing in sounds which convey nothing at all but the melody may hurt the majority of your audience and certainly alienate the sympathy of all who are not true music lovers.

That Elusive Voice Placement

By Herschell C. Gregory

E of the most troublesome problems e vocal instructor is to give some ite conception of voice placing. The is such an intangible something that, all, its government is largely a func- of the imagination. For this reason, directions as "Place your voice in the cavities"; "Direct the voice towards oof of the mouth"; "Place the voice ard on the lips"; and "Throw the tone ard so that it will appear to be just of the upper front teeth"; all have left a vocal student in a jungle of mental sion.

cal placement is a condition, not an When all interferences have been nated, so that the voice is able to flow gh an unhindered passage, at the same taking on resonance from the chest head cavities; then correct voice pro- on, so far as the term *voice placement* ncerned, has been attained.

not deliberately try to place the voice here. Rigidity of the throat will be lmost invariable result. The advice ing forward" will, in most cases, cause reath to take a wrong course and the to lose much of the reënforcement the head and chest cavities. Much depends upon the correct start of the tone, which will find its own way, undirected, if all interference is eliminated.

To feel the sensation of proper voice placement, pronounce the word "hung," with the throat and lower jaw relaxed. The lower jaw should *drop* down, as in yawning. After pronouncing the word, change it into a hum, and gradually bring the lips together. The hum should continue a short time after the lips meet. Listen carefully and feel that the vibrations are the same in both head and chest cavities, before and after the lips meet.

The syllable, "ming," also may be used in this connection. Pronounce it by touching the lips lightly together, and then let the word change smoothly to a hum. As before, the throat and all facial muscles must be relaxed, in order to gain the proper sensation that should be experienced in these exercises.

By this course of study the ear will gradually acquire the ability to detect any variation from the proper tone quality; and, with careful study, the student soon will form a proper conception of that elusive and badly misconstrued expression, "voice placement."

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THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE *to make this department an "Organist's Etude" complete in itself.*

Guideposts For A Choir Director

By Ernest M. Ibbotson

THERE COMES to mind a story of some years ago about a famous choir-master-organist in England, who, during a vacation from his cathedral post, used to visit different parishes to hear the work of various choirs. One day a friend took him to task for not forgetting his vocation during his holidays. "Surely," he said, "a man in your position can learn nothing from these choirs."

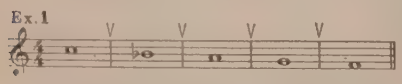
"John," was the reply, "you would be surprised at the things I learn not to do."

The writer never will forget his enthusiasm as a young choir director on his way to attend a choir rehearsal under a man whose name he had been taught to revere. It was in a city at some distance, so it was necessary to go by a railroad over which there was none too frequent service. With great anticipation, he arrived well before the rehearsal hour, introduced himself to the director, and took an inconspicuous place in the choir room. Choir members straggled in, the hour for rehearsal came and passed, and no one seemed anxious to start. Finally some fifteen minutes late, the director called the meeting to order, the choir members gradually took their places, and the chattering subsided.

Now for a demonstration of a proper way to conduct a choir rehearsal! After singing an anthem through, jokes were in order so that the choir members might have a happy evening. As trains did not wait for passengers, the writer, not a little disappointed, had to leave soon after the rehearsal got really started. Since then he has made it a point to start choir rehearsals on time and to restrict them to a definite period, whether or not all the scheduled work has been completed. Of course, this makes it necessary to lay out a program far enough in advance so that the last anthem or two may be concentrated upon at a subsequent rehearsal, should the alloted time be insufficient.

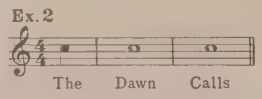
A few minutes spent in vocal exercises at the beginning of a rehearsal is a custom well worth while, in spite of opposition which may come at first. It will be a great help in toning down shrill nasal singers and in teaching them to place their voices properly, and in blending the tonal ensemble. Only simple exercises should be used, perhaps not more than two at a time. The following is suggested for the first few weeks; stand erect with feet firmly on the floor, hum lightly, a single note at a time, on tones from

Ex. 1



This should be an easy range for the average male and female voice. The tongue must not close up the back of the mouth, resulting in a nasal twang; it should lie flat, the tip just touching the lower front teeth—with the lips closed and the teeth apart. There should be a feeling of resonance in back of the upper front teeth. For a second exercise, let the hum melt into the *ah* vowel. Other vowels may be substituted later. If the tone seems to be well placed, drop the first exercise, using the second together with

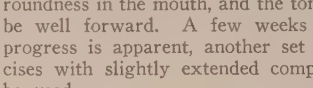
Ex. 2



With this there should be a feeling of roundness in the mouth, and the tone should be well forward. A few weeks later, if progress is apparent, another set of exercises with slightly extended compass may be used.

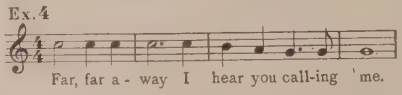
It is preferable to use words rather than single vowels, for words appeal to the imagination, where a vowel does not; and thus they bring better results. For instance,

Ex. 3



is an Indian name. The tone should be full but not loud, the *N's* producing resonance in back of the front upper teeth. Such an exercise as the following has been found useful.

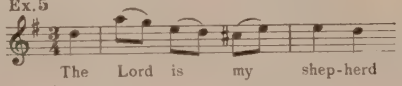
Ex. 4



Later, other exercises which present problems in diction, flexibility, or intonation will suggest themselves and may be transposed to a range suitable for the whole choir. It is best to have few rather than many exercises, and those within a compass of four or five notes.

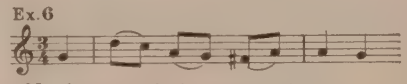
In singing a new anthem for the first time, it is more profitable to read sections of it through several times—slowly, if necessary—rather than to blunder through the whole anthem. While the latter procedure may appear to give an idea of the composition as a whole, it is generally a waste of time. After having completed the whole anthem by sections, let it go until the following rehearsal, if time presses. At the next rehearsal pick out the places here and there which gave trouble the first time. In cases where a difficult voice part lies high, transpose it to a lower range, gradually raising the key to the normal pitch with each repetition. For example:

Ex. 5



may be rehearsed either with a vowel or words, thus:

Ex. 6



Not long ago during rehearsal, there was occasion to stop the singing of the third verse of the well known hymn, *The King of Love My Shepherd Is,* to ask what the choir was singing. The answer was *"Preserved* and foolish oft I strayed." Most people are too apt to sing words without connecting a meaning to them. It is advisable for the director to read aloud the words of an anthem, not only for clearness of diction, but also point out the leadings of the voice parts, the expression marks, and the words to be stressed.

A good preacher invariably uses a word picture to strike home the thought or point he is trying to make. The more vivid the picture, the more it will impress the minds of his listeners. There is some sort of a picture in every poem put to music; and all good composers try to put into their musical setting of a poem the various thoughts expressed therein.

Thought-Pictures

IF THE DIRECTOR will dramatize as best he can what the words and music mean to him, there will be a much finer rendition of the music than can ever be gotten by merely singing the words. To make this idea more explicit, let us take as an example Horatio Parker's Christmas anthem, *Calm on the List'ning Ear of Night.* The few measures of organ prelude, which begin this anthem, are in a pastoral vein suggesting a calm, quiet, starlit night on the plains near Bethlehem. The shepherds are silently tending their flocks. With the pastoral rhythm continuing, the first chorus section softly tells the story of the scene, the silver-mantled plains, celestial choirs and angels making music. The following solo pictures the burst of "Glory to God" coming from above; then the chorus starting very softly like a response from the distant hills gradually builds up to a glorious climax at the very end. It is not necessary to go to great length, a few descriptive words will suffice, but paint a picture. Adults and children alike respond to imagination, where words fail.

However, while picture drawing is invaluable after the choir knows the music fairly well, there are certain technical methods of getting results which go hand in hand with it. One of these is in the way a climax is approached. There will never be a climax if the *crescendo* which goes before it is sung just as intensely. Do not hesitate to mark a general *crescendo* with such marks as *mp, mf, f,* and so on, at the desired points. If these signs are understood, it is easier to get a real *crescendo* than if only the word *crescendo* appears in the music. To intensify *ff* singing, accelerate the tempo up to the peak of the climax, after which return gradually to the original movement. Another method which may be used is a slight *ritardando* with the last few notes *semi-staccato* and accented.

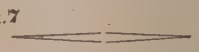
Shades and Dynamics

A COVERED tone may be occasionally used with good effect, in places where the sentiment is dolorous. This effect may be intensified by making the notes *sem legato* and slightly pressed.

Then there is the matter of rhythmic accent, which is lacking in the singing so many choirs. Usually the first beat a measure needs a stronger impulse th the rest of the measure; and it will noticed that good composers general place the more important words on t accented beat of the measure. This impul is not so much an accent as it is a sudde momentary pressure, and it is difficult get a choir to do it well.

With the ordinary swell

Ex. 7



most choirs are able to increase the to on the first part but find it difficult soften on the latter part. A simple exe cise for swells and pressures is to ha the choir sing the notes of a chord on vowel, starting softly with mouths op and forming the shape of the vowel, t tone riding on the breath as it is slow exhaled; the director indicating his desi by moving his hands apart or togeth with a slow or quick movement, and t choir responding by increasing or decrea ing the volume of tone. It will take som little practice before it can be done smoot ly, but the delicate swells and pressur and flexibility of tone are well worth tr ing for.

Too much stress cannot be laid up unaccompanied singing at rehearsals. will show up faulty intonation, imbue t singers with a confidence which cann be gotten in any other way, and, inciden ally, it may be a Godsend, if somethi should inconveniently go wrong with t organ during a service. However, *a cappel* singing in church can lose its effect a the congregation will grow weary of t lack of organ support if done too ofte The best way to start *a cappella* singing rehearsals is with hymns.

Singers, Watch the Conductor!

HOW DIFFICULT it is to get singe to take their eyes from the mus and watch the director. Many times th is a lack of confidence, and sometimes ju plain habit. Try singing a well know hymn from memory while the director i dicates exaggerated accelerandos, ritard crescendos, and so on. It will give som fun and also help to put the choir "on the toes."

The director should have a definite s of motions which indicate definite r sponses, and stick to them. For attac after an organ introduction or interlud instruct the choir to follow the orga part until the measure before the voi entrance, and then to watch the directo For releases on held notes at the end of section, it is generally best to end clea cut on a measure accent, whether or n it is so indicated. Always cut a note sho before a phrase or breathing place, unle there is a rest; and attack the followin

ave You
udied
armony?

sic is a universal language like the language of speech s own grammar. The gram- of Music is Harmony—and have not studied the subject hould not delay any longer.

n to analyze compositions — to y the chords used and thereby intimate knowledge of the inten- f the composer. You get at a real tanding of the basis of phrasing cent, which is interpretation, h a knowledge of the chords A knowledge of Harmony helps sfy the natural curiosity of every which is "How did the composer t?"

the study of Harmony you learn rect errors in notation, which oc- en in the best editions of music; o know when apparent discords rrect.

mony will also help you to mem- more readily and more perma- because you understand the for the progression of chords and are able, therefore, to carry er in mind.

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note on time, to avoid weakness of rhythm.

Singing should be made a joy rather than a task. Compliment it when it is well done; and, when it is not, let it pass for the time being, for haranguing is of little value. Use the incident of poor work during a service for constructive criticism at a later rehearsal. If members of the choir can be made themselves to sense their poor singing, as well as when they do well, they will soon create a spirit of self-criticism which will go a long way in keeping up their interest and enthusiasm. With this spirit, the writer has often heard choir members say without a word from himself, "That wasn't so hot," with a look of disgust, or, "Ain't we somethin'," with a touch of pride.

A Successful Recital on a Small Organ

By William Robert Crawford

It was a beautiful summer afternoon. Mr. Brown and his wife were taking a walk around the village with Mr. Stewart, a city organist, who had arrived that morning, to spend his vacation at their home.

While passing the quaint, little village church, Mr. Brown asked, "How would you like to play our organ?" Mr. Stewart spoke admiringly of the attractive little audience room, with the organ behind the pulpit. As he seated himself on the organ bench and looked over the two manual organ with twenty speaking stops, he remarked, "You have all the organ you need." "Yes, we have," Mr. Brown replied, "but it needs tuning badly, and we do not have the money to have it done."

Mr. Stewart improvised a short time, doing most of his playing below soprano C. "With your playing, the organ sounds in very good order," remarked Mr. Brown. As they left the choir gallery, the organist asked, "How would your church people like to have me give them an evening of organ music, the proceeds to be used for necessary repairs? An organ tuner could do in one day all that was necessary, and then in a couple of weeks, I will give free of charge, an evening of organ music. A silver offering would no doubt bring in a sufficient amount to pay for the repairs." And so it was arranged.

Mr. Stewart spent most of the day with the organ tuner, and the instrument was put in really good condition. "You can give the church people a treat with your playing," observed the tuner, "the tone of the organ is very good, and it has some beautiful, soft stops."

In the hope that he might have an opportunity to make use of his music while on vacation, the organist had brought with him some music suitable for a small organ —fugues and toccatas, which require a large organ, had been omitted. He found that arranging a program appropriate for use in church, that would make a small old fashioned organ sound its best, and in which the selections harmonized and at the same time had enough variety to keep an audience interested for an hour or more, required much thought.

The recital was a great success, many people coming from neighboring towns. "The Poet and Peasant Overture" and one of Alex. Guilmant's "Great Marches," showed the full organ at its best.

A group of familiar hymn tunes, all played in the key of C, showed the beauties of the soft stops, and was much appreciated. Most of the program was given over to favorite classics such as *The Lost Chord, Traumerei, To a Wild Rose* and organ music like Guilmant's *Prayer and Cradle Song* and Tours' *Menuetto* all played on a moderately soft organ. The recital closed with *Home Sweet Home,* beautifully played on the softest stop of the organ.

The entire program gave ample evidence of the successful recital that may be arranged with a little care and good taste, even with an organ of limited registration.

Practicing Organ Trios

By Edward G. Mead

After having practiced exercises for manual and pedal alone, the student is ready to take up the study of simple organ trios for two-manuals and pedal by Stainer, Rheinberger, Merkel and other masters of that form.

The first point in performing trios is to explain the proper registration for the manuals and pedal. Since trios consist of three melodic lines each as interesting as the other and of contrasting rhythms and varied pitch levels, the two manuals and pedal should be contrasted in tone color and balanced in volume, one with the other. This effect may be secured in various ways, depending on the tonal resources of the organ used. For a two-manual organ one good effect is to use Reed tone in the Swell, Flute or soft Diapason in the Great and String in the Pedal. If the Pedal does not have String tone, use Reed in the Swell, String in the Great and Flute or Diapason in the Pedal.

Having prepared the registration, begin practicing each part separately, the right hand on the Swell, left on the Great. Repeat each part, reversing the hands, so that either hand may be familiar with either manual. Then play the pedal part. Note carefully the rhythm, pitch and fingering (or pedaling) of each note and finally the phrasing.

The next step is to play the manual parts together, then the Swell and Pedal, the Great and Pedal, and finally all three parts. Many students say that it is not difficult to play two parts together, but that three parts are difficult at first. The reason is the lack of coordination between hands and feet. To overcome this difficulty practice the three parts in groups of two and then of four measures, repeating again and again until all the four technical points mentioned above have been mastered. Finally play the trio through once or twice again and listen to the movements of the three tone lines as they progress from measure to measure.

Nothing is more important to the beginning organist than to acquire a correct style of playing trios. It is the sure foundation for performing the organ works of J. S. Bach and others whose compositions are based on the contrapuntal style.

* * * * *

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Organ and Choir Questions

Answered

By Henry S. Fry, Mus. Doc.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Question. Will you please advise how best to build a "tent" over the organ console in our church (sketch enclosed) to be used when practicing during the week when the church is not heated? H. C.

Answer. We suggest that you have a "tent" enclosure made with end, side and top. Necessary "supports" for the tent probably can be inserted in some holding fixtures placed on the walls which will permit of removal when not in use. The enclosure must be made large enough to accommodate the console and bench and the placing of the electric heater at a suitable spot. A good carpenter probably can suggest a suitable arrangement.

Question. I have had the opportunity of becoming assistant organist at a radio station, a stipulation being that I become affiliated with the "Union." What is meant by the "Union"? What are the requirements for joining the organization and where are the headquarters? P. F. S.

Answer. The "Union" is a protective association and membership permits employment where other "Union" members are engaged, subject to regulations. No other affiliation is necessary, so far as we know, for becoming a theater organist if proper qualifications are present. The requirements we presume may be had by addressing the headquarters of the Union, and we suggest your communicating with Associated Musicians of Greater New York, Local 802, 210 East 86th Street, New York City.

Question. Our church is planning to organize a young people's choir. Our best singer, who will probably be the leader, knows practically nothing about musical theory and has had very few singing lessons. I have studied theory for four years and piano for eight years, but I know very little about singing. What should the choir be taught about singing, how to stand, how to breathe, enunciation and so forth? T. H.

Answer. We would suggest that the members of the choir be given instruction in sight singing for which you might use one of the following books: "Sight-Singing," Damrosch; "The Gist of Sight-Singing," Lewis; "Melodia," Cole and Lewis; "Methodical Sight-Singing," Root (3 Volumes). For vocal exercises you might use "Tuning up Exercises for Vocal Ensembles" by Maybee, which can be secured for men's, women's and mixed voices. For other features the director might secure information from "Voice Culture for Childen," Bates; "Choir and Chorus Conducting," Wodell; "Choral Music and its Practice," Cain; "The Art of A Cappella Singing," Smallman and Wilcox. All the books listed may be secured from the publishers of THE ETUDE.

Q. When playing a reed organ what stops should be used for accompanying the hymns or the choir? Is the Crescendo knee swell on the right hand side and is the full organ swell on the left hand side? When the choir begins practice on new music should the whole choir sing the soprano part or should each group practice its own part?—H. M. S.

A. For congregational singing we suggest the use of the full organ, which can be obtained by opening the knee swells on the left and right sides. The respective knee swells are usually located as you suggest. For choir accompaniment stops must be selected suitable for the passage to be played and the amount of tone desired. You do not indicate the pitch of the stops in your organ. 8′ stops produce normal pitch; 4′ stops produce one octave higher and 16′ stops one octave lower than normal pitch. The Vox Humana stop on a reed organ is a tremulant. The two Forte stops act in place of the right hand knee swell. In rehearsal each section of the choir should sing the part taken in the number. Rehearsing the soprano part by altos, tenors and basses may only cause additional trouble in learning the proper parts. Of course if the number is in unison, or if the soprano phrase occurs later in the other parts, time may be saved by rehearsing the unison part or particular phrase with all the voices.

Q. Do you believe it to be more difficult to sing with the organ than with the piano? It seems I cannot detect pitches as well on the organ as on the piano. I recently sang with accompaniment of a strange organ. Would it have been wise to risk singing before this audience with a piano practice only?—E. S.

A. The lack of percussion in the organ may make your problem a little more difficult; but, if the instrument is played in a rhythmical manner, you should be able to sing with organ accompaniment. With a good organ and organist you should have been able to sing with piano practice only. Practice with the organ would have been preferable, of course. In any event you should have had a rehearsal with the organist, so that he or she could become familiar with your interpretation, the size of your voice and so forth.

Q. For a processional is it correct for a choir to approach the altar by the aisle nearest the choir loft as indicated on the enclosed diagram? Is it correct to pass the altar for the recessional?—C. A.

A. Your procedure may be governed entirely by preference. We know of no rule governing the matter. If you wish to avoid passing before the altar, the simple way would be to have both processional and r[...] cessional pass up and down the aisle near[...] the choir loft. If your church has a centr[...] aisle, we would suggest its use.

Q. Do you consider the enclosed org[...] programs, to be played before people w[...] have refined musical tastes, well arrange[...] If they do not measure up to the accept[...] standards will you please indicate the chang[...] that should be made? Who is the prese[...] organist of Antwerp Cathedral? Did Cés[...] Franck have any children? What are so[...] of the most difficult works written for orga[...] Which of the Widor and Vierne organ sy[...] phonies are the least difficult? Are the[...] any outstanding Spanish organists? Scand[...] navian? Russian? If so, what are th[...] names? Would you consider Bach's "Tocca[...] and Fugue in D minor" an appropria[...] prelude for a church festival service? Is[...] ethical for a music committee to tell t[...] organist what he is to play, when the organ[...] knows more about selecting the proper nu[...] bers than does the committee?—W. M. L.

A. We are not familiar with all the nu[...] bers included in your programs. The su[...] ability depends on whether you wish to pl[...] programs severely classical or to cater som[...] what to more popular taste. Your program[...] are not severe enough to be included in t[...] "high-brow" class, though they include ma[...] standard numbers. The real classicist wou[...] take exception to some numbers include[...] Firmin Swinnen, the well known Belgi[...] organist, now in this country, advises us th[...] the present organist of Antwerp Cathedral[...] Alexandre Papen. In "Famous Composer[...] (Dole) mention is made of two sons of Cés[...] Franck—Georges and Germain. Some of t[...] most difficult works for the organ inclu[...] the "Passion" symphonies of Malingreau a[...] Dupre; "Pastorale" of Ducasse; the Vier[...] symphonies and some of the larger works[...] Max Reger. The six sonatas for the orga[...] by Bach, also are very difficult. The Vier[...] symphonies are all difficult, the second bein[...] perhaps, the least difficult. Among the Wid[...] symphonies, the second and fourth are pe[...] haps the least difficult. We are not famili[...] with the names of any outstanding organis[...] from the countries you name. In a volu[...] of "Modern Spanish Organ Music," edited [...] Durst, we find reference to Luis Urteaga, Jo[...] Maria Beobide and Jose Antonio de Eran[...] quin. We understand there is a referen[...] to the Scandinavian School—Norwegian a[...] Danish Organ Composers and their works[...] in "International Repertoire—Guide" [...] Westerby. The Bach *Toccata and Fugue* [...] *D minor* is suitable for a prelude to a Chur[...] festival service. It is scarcely ethical f[...] the music committee to dictate what t[...] organist is to play; though they may s[...] limitations as to the use of certain numbe[...] and make suggestions. Of course, if th[...] have unlimited authority, they can insist [...] their wishes being carried out.

Q. We are trying to teach the members [...] our choir to sing the parts assigned to t[...] different voices, but the tenors find some di[...] culty in singing their notes. They eith[...] follow the soprano on their notes, which a[...] too high for them; or they sing the alto pa[...] One of the singers claims the tenor notes a[...] written higher than the soprano notes. [...] have been taught that the tenors sing o[...] octave lower than the sopranos. Should t[...] the organist, then, when we are practici[...] the tenor parts, play the notes in the "[...] or treble clef? I think this is the cause [...] the failure on the part of the tenors. We a[...] using "The Choir Leader." Do you consid[...] this too difficult for our tenors? Where m[...] a copy of Pierne's prelude, In the Cathedr[...] for organ, be obtained?—A Singer.

A. Your claim that the tenors sing o[...] octave lower than the sopranos is corre[...] The part is frequently written on the treb[...] staff; but should be sung an octave low[...] than indicated. If the tenors have troub[...] in singing the part when it is played a[...] octave higher, it will be better to play [...] where it is to be sung and so ascertai[...] whether that helps them. The music yo[...] mention should not be too difficult. Th[...] publishers of the THE ETUDE can send yo[...] *In the Cathedral.*

Q. Will you kindly send me the requir[...] ments for examinations of The Americ[...] Guild of Organists? What is the aim a[...] how are the tests of the Guild conducted[...]—A. J. V.

A. Information in reference to the tes[...] may be secured from Frank Wright, Mu[...] Bac., 46 Grace Court, Brooklyn, New Yor[...]

Q. I have been asked to train a youn[...] girls' choir and do not feel competent [...] undertake the work. I have studied pian[...] for eighteen years and organ for six month[...] I do not have any voice to speak of; so [...] not be able to sing their parts as an examp[...] What books would help me? E. A. H.

A. Your general musical knowledge migh[...] be made useful in teaching the members [...] the choir sight singing. You might also i[...] prove their tone quality by having them a[...] for a pleasing tone (which might be illu[...] trated on a phonograph record), one wh[...] demonstrates a beautiful tone. You mig[...] also secure some ideas by reading literat[...] pertaining to voice production. We sugg[...] "Voice Culture for Children," Bates, and [...] sight-singing instruction, "Melodia," Cole a[...] Lewis or "Methodical Sight-singing," by R[...] (3 Vols.). For general information you mig[...] get "Junior Choirs" by Vosseller.

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Bands and Orchestras

(Continued from Page 400)

Arts, London, on June 8, 1835, Boehm received from the President of the Society, the Duke of Sussex, a silver medal.

On examining the letters and manuscripts of Boehm, one is at once struck with the beautiful caligraphy—assuredly always a sign of a painstaking propensity. Boehm as a man, was the essence of human kindness: always ready to lend a willing ear and a helpful hand to all who sought his aid. He was a scholar, a profound thinker, and a musician to his finger-tips. Like all men of genius, his whole life was bound up in a search for the ideal; and to reach his goal he was ever ready to go to any extreme. He died on November 25, 1881, in his eighty-eighth year; mourned by all who had come in contact with him. He left to the world the flute as a work of art.

* * * * *

Clarinet Stepping-Stones

By Luella Davis

THE PROFESSIONAL clarinetist paves the way for the amateur with stepping-stones, each having a definite purpose in the art of clarinet mastery. And when once the amateur player understands the instrument, he is on the road to its mastery.

Tongueing the clarinet correctly is really an art in itself. First, blow softly through the instrument without making a sound, then quickly apply the tip of the tongue to the reed and release it quickly. As a general rule, amateur players blow into the instrument and tongue the reed at the same time. In this way, the player cannot get a good attack and the tone produced will sound as if it were forced into the instrument. Use a very light tongue stroke and practice the legato style of tongueing first. *Legato* means smoothly and connected, and with no break between the notes. The staccato style of tongueing should be practiced only after the legato style is mastered. *Staccato* means detached and separated. In playing staccato passages on the clarinet the player should stop the breath between the notes. Many amateurs make the mistake of stopping the notes in staccato passages with the tongue.

There are many rules which must be followed closely in order to get good tone production. The breath should be taken quickly and from the sides of the mouth, and at all times it should be under perfect control. It is absolutely necessary also that the player use the diaphragm in breathing. Remember that when breathing correctly, it is the abdomen that expands and contracts, and not the chest.

Relax the Throat

IF A CLARINETIST has formed the habit of playing the instrument with a closed throat, he should correct this immediately. If the throat is closed when playing, the tones sound soft and reedy. It is also impossible to get volume in the lower register. While playing, the clarinetist should have the same feeling in his throat as he does in saying the word "aw" which can be said only with an open throat.

A good tone should sound bell-like in quality. Practice *crescendo* and *diminuendo* on long tones, starting with the easiest tone first, being careful to keep the same pitch throughout each tone. Then move up or down a half step until all of the tones have been practiced. If this is done carefully it will result in a great improvement in tone quality. When the fingers are used as little hammers and are placed on the keys quickly, the tone quality is improved, especially on slurred passages. The reason for this is that the tone starts before the hole is fully covered. If the hole is covered quickly, the tone will not have a chance to start before the fingers governing its pitch have fallen into place.

Intonation is a problem that confronts every amateur. A clarinet is not a difficult instrument to play in tune, once the clarinetist understands the reason why certain tones are out of tune. As a general rule the A and B-flat in the first octave of the C scale have a tendency to sound out of tune and must be humored to the correct pitch by the use of the lips. If the tones in the second octave of the C scale are flat, it is a sure sign that the clarinetist is not tightening his lip, providing that he is using the correct mouth position. When playing, the sides of the mouth should be drawn back towards the face and the lower lip should be drawn over the teeth. If a clarinetist plays flat, the tone produced will sound heavy; if he plays sharp, the tone produced will sound soft and "pinched." The clarinetist should play octaves and scales, listening carefully to see which tones are out of tune, and if they are sharp or flat. If a tone is flat it can be brought up to pitch by tightening the lips; and if it is sharp it can be brought down to pitch by loosening the lips. If the extremely high tones are flat, take more of the mouthpiece between the lips.

A clarinetist should know the auxiliary fingering in addition to the general fingering of the clarinet. Make it a practice to keep the fingers close to the keys; this is essential to rapid playing. Another valuable aid to rapid reading and playing is to memorize the tonic, sub-dominant and dominant seventh chords in all of the keys that are common to the clarinet. If the amateur player will follow the above rules and suggestions, he will in a short time find himself in the ranks of those who have successfully mastered the instrument.

* * * * *

Appetizing Music

Two soldiers in a negro regiment were boasting about their company buglers.

"G'long wit' you boy," said one; "you ain't got no boogler. We is got the boogler, and when that boy wraps his lips around that horn and blows pay call, it sounds jest like de Boston Symphony playin' *Mah Honey Lou.*"

"Well, if you like music, that's all right; but if you is yearnin' fo' food, you wants a boogler with a hypnotic note, like we is got. Boy, when Ah hear ole Custard-Mouf Jones discharge his blast Ah looks at mah beans and Ah says,

"Strawberries, behave yo'selves! You is crowdin' all the whipped cream out mah dish."

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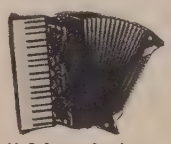
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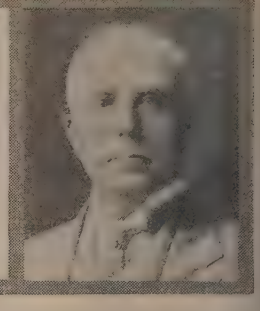
THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE *to make this department a "Violinist's Etude" complete in itself.*



The Mental Aspect of Brilliant Technic

By Kenneth Abram

IT IS NOW well recognized that scientific methods of developing technic are infinitely superior to the tedious plodding of earlier days. Modern science, without doubt, has taught us much that is really valuable in the training of a fine left hand, and has shown us exactly which exercises are necessary to produce the greatest benefit in muscle strengthening and flexibility of the fingers.

With a correct system of practice it is within every violinist's grasp to attain perfection of the condition of his fingers and hands and, therefore, to bring about the development of good technic in a much shorter space of time than was formerly the case. Violinists today who carry out their practicing on modern lines have the added advantage of knowing that their practice is giving them one hundred per cent benefit.

In consequence of this it would seem that every violinist should have impeccable technical facility, but actually the average amateur's technic has not advanced at a rate corresponding to our increased knowledge of the physical requirements of string playing. The reason is that while physical perfection is certainly necessary and conducive to fine technic it does not in itself constitute this elusive art. Left hand technic is *command* of the fingerboard, and although flexibility and strength are very essential factors towards this end the vital link is mental control. This is why so many violinists can spend a lifetime in search of technic and speed with very little success while others can achieve their ambition with far less apparent effort. The correct application of will power and mental control to violin playing is the stepping stone to success, its neglect is the stumbling block against which so many fail.

Developing Mental Control

IT IS WELL known that presto passages need to be practiced slowly at first, and by carefully following out this method, almost any desired speed ultimately may be obtained. It is clearly illogical, however, to assume that the fingers have acquired greater speed, for this increased facility applies only to the passage which has been practiced slowly. In a well trained hand the ability to play with speed is always there, but it requires slow practice for the mind to get a thorough command over the notes, and once this command has been gained speed is a matter of mental activity. Those who consciously force their minds to quicker activity have the most brilliant, and surest, technic.

There can be few who will dissent from this, for surely every physical movement is made because our mind compels it, so that the violinist who aims at perfect technic should have two main objects in view, first, developing the left hand, and, second, concentrating mental control directly on the fingers.

There are many ideas and schools of thought relative to the former, and since several of these—all varying widely in their method of practice—have produced equally famous players it would seem that, provided strength and flexibility are the outcome, the system by which these are developed is not of great consequence, although to a modernly trained mind the method which uses a scientific knowledge of physiology appears to be the best.

The second aim, however, is more abstract and, in consequence, depends largely upon the individual. The first necessity is a clear understanding of what is meant by "mental control" and as an illustration let us take the ordinary trill. When the finger is trilling slowly the mind has complete control of it, and can go through the entire process of the finger lowering, striking the string and raising again, quite easily. When we increase the speed, although the mind still has control, there is less time for it to go through the separate movements and it must act more speedily. The quicker the trill is required the quicker must this mental effort be, until finally a velocity is reached than which the mind can work no faster. If, then, the brain is trained to *think* movements more quickly in every branch of playing an astonishing increase in speed and precision will result, and technic now resolves into a question of how this mental activity can best be developed.

The Way Opened

HERE, HOWEVER, the student will generally find himself at a loss as to how to proceed. Mental control and will power, as a matter of fact, can be exercised to a large extent in ordinary daily practice, but by far the best plan is to adopt the principles of Eberhardt's "Psycho-Physiological" method of practicing. Keep the fingers to the string instead of constantly raising them and compel the mind to imagine the complete upward and downward movement which each finger would make in the normal course of playing. At the same time put *extra pressure* on the fingers for the downward movement and relax them (still on the string) for the upward movement. It is quite obvious that by practicing this way the finger muscles are actually doing much more work than in the normal course of striking the finger board gently, but the greatest benefit will be mental and the violinist should constantly endeavor to quicken the action of his brain in *thinking* the movements. There is so much concentration in this method of practicing that as little as half an hour each day will work wonders in speed and facility and once the player has realized the tremendous possibilities of the system he will be able to modify it for every branch of left hand technic connected with string playing. In ordinary practice, and through constant repetitions, the fingers fall into the habit of answering the subconscious mind and so long as they are governed in this way their speed will not increase; but if the violinist will follow out the system of controlling the fingers by a conscious mental activity—leaving the muscles to supply the executive factor—speed and brilliance will be assured.

Most players will find that as they are not used to applying this mental effort to their playing their brain will at first tire of such practice very quickly, but if they persevere they will soon be playing works which once were closed to them on account of technical difficulties, and they will be looking round for fresh fields to conquer.

The Viola, A Promising Oldster

By Dr. Charles N. Boyd

Part III

IN THE COURSE of a ramble around the alto clef one notices the prominence given to certain feminine names. String quartets with four woman members are by no means rare, and for many women viola playing has a special charm. Miss Rebecca Clarke is widely known as a player and composer, and has an exceptionally able article on viola playing in Mr. Cobbett's pleasant "Cyclopedic Survey of Chamber Music." Mrs. Elizabeth Sprague Coolidge's name appears neither among composers of viola music nor players of the instrument, but she has become an international ambassadress for the encouragement of chamber music in all its forms. Miss Marion Bauer and Miss Kalitha Dorothy Fox have been mentioned as composers. Miss Susan Spain-Dunk is the violist in Mr. W. W. Cobbett's private string quartet, and Karin Vretblad, wife of the organist, is first viola in the Stockholm Konzertvereinsorchester. Marcelle Soulage, born at Lima in Peru, was a first prize winner in counterpoint at the Paris Conservatoire, later winning the Lepaulle prize for a piano, violin and viola trio, and that of Les Amis de la Musique for a piano-violoncello sonata.

Not all viola players hold the bow for life. Beethoven and Dvořák have already been mentioned; Schubert played viola in the family quartet; Lalo first became known as violist of the Armingaud Quartet in Paris. Hindemith, Nováček, Nedbal, Warner, Forsyth are among those who have become composers. The list of those who have become conductors is longer—Frederick Stock, Michael Balling, Pierre Monteux, Hermann Scherchen, Tullio Serafin, Oskar Nedbal, George Dasch, Clarence Evans, Wingar-Andersen, Max Zach, Josef Pasternack, Albert van Raalte, Stephan Kerner, and others. Adolf Weidig was violist in the Spiering Quartet, Alwin Schroeder played viola while he taught himself violoncello; J. C. Lobe, who gave Mr. Ernest Newman part of his "Music Critic's Holiday", was for some years in the Weimar Court orchestra, and J. H. Mapleson gave up viola playing to become an operatic manager.

Miscellaneous Combinations

IT MAY NOT BE amiss to mention some of the less familiar works in which the viola is one of two or three players. Classic examples for violin and viola are the Mozart "Duos" and Spohr's op. 13. Halvorsen's arrangement of a sarabande and variations by Handel seems to merit a place. More modern are the duets by Arthur Kusterer, Emil Peeters ("Sonata, op. 5"); E. Toch (*Divertimento*, op. 37, no. 2); and L. Vycpalek (op. 20). Bodo Wolf's "Duo, op. 37", is for two violas, while for viola and violoncello are the "Sonata, op. 25," by Alex. Jemnitz (Schott prize, 1926), and the "Suite op. 110" by E. Moor. Nicolai Berezovsky has a duo for clarinet and viola, and Sigfried Müller's op. 9b contains five pieces for the same combination.

In the way of trios for violin, viola and cello one might consider Hindemith's op. 34; Reger's in A minor, op. 77b, or D minor, op 141b; Manuel Roland's "Trio in A"; N. Amani's "Trio in D minor, op 1"; or Mozart's divertimento in six movements (K.563), considered by many one of his most beautiful works. Kodály has a *Serenade*, op. 12, for two violins and viola; Toch a serenade *In Spitzweg's Art*, op. 25; Templeton Strong a trio (1920); Dvořák, op. 74; all these for violins and viola. Debussy's "Sonata for Flute, Viola and Harp" was one of his last works. Josef Holbrooke's nocturne *Fairyland* calls for oboe, viola and piano. Leo Sowerby's "Trio for Flute, Viola and Piano" was a Coolidge commission. Max Reger wrote two serenades for

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968 Crimson Blushes, Caprice, G—4.......Lester
973 Dance of Goldenrods, F—3........Fitzpatrick
671 Dark Eyes, Dm—3 ....Grooms
541 Deep River (Transcription), C—3.....Grooms
385 Edelweiss Glide, Waltz, Eb—4...Vanderbeck
738 El Choclo (Tango Argentine), Dm—3.Villoldo
018 Elegie (Melody), Op. 18, Em—4....Massenet
614 Elizabeth Waltz, C—1 ....Martin
225 Fairy Wedding, Waltz, C—2..........Turner
304 Falling Waters, Reverie, Eb—4........Truax
209 Fifth Nocturne, Op. 52, Ab—4.......Leybach
959 Floral Parade, The, Valse, C—1......Martin
217 Flower Song, Op. 39, F—3.............Lange
070 Flowers and Ferns, Tone Poem, G—4..Keiser
109 General Grant's March, F—3...........Mack
233 Gypsy Encampment, Am—2 ....Behr
628 Gypsy Rondo, G—3 ....Haydn
379 Hanon Virtuoso, Pianist, Part 1.....Burdick
203 Hungarian Dance, No. 5, A—5.......Brahms
645 Hungarian Rhapsody No. 2, Cm—5....Bendel
013 In Rank and File, C—2...............Lange
015 Kamennoi Ostrow, F♯—5.........Rubinstein
097 La Golondrina, The Swallow, G—3..Serradell
694 Let 'Er Go! (March) F—3..............Wood
319 Love and Flowers, Em—3............Aldrich
117 Love Dreams (Liebestraum), Ab—6.....Liszt
313 Melody in F, F—4.................Rubinstein
891 Menuet in G, No. 2, G—2..........Beethoven
813 Minuet (Don Juan), G—2............Mozart
175 Minute Waltz, Op. 64, No. 1, Db—3..Chopin
972 Moonbeams on the Lake, C—3....Fitzpatrick
186 Moonlight Sonata, C♯m—6 ....Beethoven
328 Morning Prayer, Melodie, F—2....Streabbog
226 Mountain Belle, Schottische, F—2....Kinkel
352 Over the Waves, Waltzes, G—3........Rosas
361 Poet and Peasant, Overture, D—4......Suppe
181 Polonaise (Military), Op. 40, A—4...Chopin
028 Prelude, Op. 3, No. 2, C♯m—5..Rachmaninoff
428 Robin's Return, The, Ab—4..........Fisher
376 Rondo Capriccioso, Op. 14, E—5..Mendelssohn
681 Rustic Dance, Eb—3 ....Howell
740 School Pictures, C—1 ....Hopkins
341 Sonata Pathetique, Cm—5 ....Beethoven
981 Star of Hope, Reverie, F—3........Kennedy
932 Trip to Niagara, A, Bb—3..........Cornish
168 Trovatore, Il, Fantasie, Eb—5.........Smith
670 Two Guitars (Transcription), Dm—3.Grooms
453 Waves of the Danube, Am—3.......Ivanovici
696 Wayside Chapel, The, Op. 42, F—3-4..Wilson
695 Whoop 'Er Up! (March), G—3-4.......Wood

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1835 Dream of the Shepherdess, C—1....Labitzky
1275 Dream Waltz, A—1 ....Vogt
2408 Hungarian Dance, No. 5, B—3......Brahms
1457 La Paloma, A—3 or B—2............Yradier
1745 Love and Flowers, A—3 or B—2.....Aldrich
1890 Menuet in G, A—3 or B—1........Beethoven
1460 Over the Waves, Waltz, A—3..........Rosas
2129 Poet and Peasant, Overture, B—3......Suppe
1151 Star of Hope, Reverie, B—1........Kennedy
500 Traumerei and Romance, B—2.....Schumann
2666 Two Guitars, B—2 ....Grooms
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flute, violin and viola, op. 77a, in D, and op. 141a, in G. Hermann Grabner wrote a trio sonata for violin, viola and piano. A "Trio Pastorale" by Adolf Ruthardt is for oboe, viola and piano. The Ravel "Sonata for Flute, Viola and Harp" is dated 1916. Hugo Kauder has a "Suite" for flute, viola and cello, and F. Ippisch a "Trio in F-sharp minor" for two violas and cello. Paul Juon's *Divertimento*, op. 34, is for clarinet and two violas; Marteau's *Terzetto*, op. 32, for flute, violin and viola; Jul. Weissman's *Kammermusik*, op. 86, for flute, viola and piano; and Albert Roussel has a trio for flute, viola and cello—another Coolidge commission. Less usual combinations are Anton Tomaschek's "Sonata for Violin, Viola and Guitar"; Knudäge Riisager's "Trio for clarinet, viola and bassoon"; and Erwin Schulhoff's "Concertino for flute (piccolo), viola and double bass."

Composers as well as arrangers have indicated a rather striking willingness to exchange viola and clarinet parts, as for instance Weber shifted his op. 33 from clarinet and piano to viola and orchestra. The Brahms clarinet sonatas, op. 120, are also published for viola, as is Karg-Elert's "Sonata in B major, op. 139b," to quote from numerous examples. For many years the solo part in Berlioz' "Harold in Italy" symphony was a lonesome example of the viola *obbligato*. Now orchestral music is full of more or less outstanding viola parts, such as the Sancho Panza representation in Strauss' "Don Quixote."

The viola is especially effective in combination with voices, as is proven by Brahms' two songs, op. 91, for alto with viola and piano, and C. M. Loeffler's four poems, op. 5, for piano, voice and viola. In this connection may be quoted Vaughan Williams' suite "Flos campi," for viola, small orchestra and voices; B. J. Dale's op. 9, two songs from "Twelfth Night" for male voices with viola *obbligato;* Hermann Grabner's *Zweigespräch* for voice, viola and organ; and Eduard Lucerna's motette *Laudes* for solo alto, viola, women's voices and organ.

If time and space permitted there is much to be said about the viola's relatives, from the violetta piccola of Praetorius' day and the viola pomposa invented by Bach, down to the viola alta of Hermann Ritter, which apparently would be a desirable instrument if human arms could be induced to grow longer. There is also a story in the curious persistence of the viola d'amore, for which composition has not yet ceased—Hindemith's *Kammermusik* no. 6 is a concerto for this instrument and chamber orchestra.

It would be unfair to close without special mention of some men who by their playing and enthusiasm for the instrument, rather than by their activities as composers, have made a name in viola history. One of course would be Chretien Urhan, whom someone dubbed "the seraphic pendant to the diabolic Berlioz," and for whom Meyerbeer wrote the solo for viola d'amore in "Les Huguenots." Another is Lionel Tertis, the English virtuoso who has exploited every possibility of the instrument, and who has encouraged composition for it to an unprecedented degree. Another is Maurice Vieux, first viola prize at the Paris Conservatoire in 1902, in every way an outstanding artist. And no such list would be complete without the name of Louis Svečenski, the unfailing artist of the Kneisel Quartet throughout its long career.

Teaching the Teacher

By J. W. Hulff

I HAVE found it a great help in my work, that of teaching the playing of the violin to children, to get away from the monotonous routine of first hearing the lesson that has been practiced and then going over the assignment for the next lesson. Children are always pleased with a diversion, something they do not expect during the lesson period, especially something that will show how much progress they have made.

Every student of mine who has four good lessons in succession is rewarded on the fifth lesson by being named the teacher for thirty minutes. I, during this period, am the student. I ask the questions. Every answer that is given incorrectly by the student-teacher is scored against him and credited to me; questions that are given the correct answer are put down to his credit.

The teacher who cares to follow this method of maintaining interest in the lessons should now and then hold the bow, the arms, the violin and the body incorrectly. The incorrect tuning of the four strings by the teacher can likewise be made a test, as can faulty attempts to secure the correct pitch. Any of these faults that are not instantly corrected by the student are scored against him.

This is an excellent method for students who are not as attentive as they should be. The knowledge that after four good lessons they can officiate as teacher acts as an incentive for closer attention in the studio and more careful study at home.

Correct String Length Important in Teaching

By James Gibson Davis

THE violin student, during the time of his first studies in higher position work, should be instructed by the teacher, as to the importance of keeping the string length standard.

In the days of the Amatis, 1520-1684, and Stradivarius, 1644-1737, composers like Bach, Corelli, Pugnani, seldom wrote violin music beyond the third position. With the advent of Kreutzer, Rode, Paganini new effects and positions were introduced, so that the necks of the violins which until then were short, had to be lengthened to insure perfect intonation in the newly found positions.

The standard string length for a full-sized violin, from saddle to bridge is an exact thirteen inches, varying in proportion, for the half- and the three quarter-sized violin.

Most of the violins made by the best modern makers, will be found to conform with these measurements. But with cheaper factory instruments manufactured in a hurry this is not always the case, and the student playing on one of these instruments should have the bridge and post adjusted to these requirements, or the neck changed if very much too short or too long. Otherwise perfect intonation, the goal of every violinist, will be impossible.

* * * * *

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In recent years some teachers have been induced to employ sugar-coated methods, in which sound study materials are skipped over, under the delusion short cuts will lead to quicker results. The omission of these study materials is like the omission of essential bolts in a great bridge. With the first strain the bridge collapses. This accounts for most of the failures in present day music study. In music, as in everything else, nothing can take the place of real work and sound materials.

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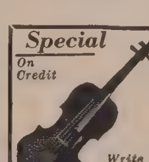
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The young wife was in tears when her husband came home.

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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

MRS. EMMA LOUISE ASHFORD

Time and again, as we review the lives and works of those whose names are widely known in music circles, the thought comes up as to how fortunate it was that the parents of these individuals, in early looking to their cultural training in the art of music, made possible many of the good things in music which the world enjoys.

The life of Mrs. E. L. Ashford offers a fine example of this. Her parents were English and both were musical. They saw to her thorough education in music, and as early as the age of twelve, she was playing the organ in the Episcopal Church in Kewanee, Illinois. At the age of fourteen when her family moved to Seymour, Connecticut, she was engaged at once for the St. Peter's Episcopal Church.

The young lady, from her birth in Newark, Delaware, March 27, 1850, seemed destined to move about because, in addition to the movings already mentioned, soon after her marriage at the age of seventeen to Mr. John Ashford of Bath, England, the young married couple settled in Chicago. Here Mrs. Ashford was the alto soloist at the church where the elder Dudley Buck was the organist and choirmaster. After about a year in Chicago Mr. Ashford accepted a position which took them to Nashville where Mrs. Ashford and her husband both soon became outstanding factors in music activities of Nashville, particularly in developing the choirs in some of the large churches of the city.

Besides her childhood training, which began with the elements of musical notation and sight singing under her father, Mr. James Hindle, who was a singing teacher, Mrs. Ashford made three trips abroad, dividing her time between travel and study. There were many years in which the teaching of piano, organ, and harmony occupied much of her time and her successful work in the field of composition seems to have been but incidental. Later, she devoted all of her time to composition and in 1894 became associated with the Lorenz Publishing Co. as an anthem writer. Piano teachers, of course, know Mrs. Ashford as the composer of a number of attractive and practical teaching pieces of easy and early intermediate grades, but her name is internationally known for some of her sacred compositions which include anthems, cantatas, and solos. Her sacred solo, *My Task*, has sold over three quarters of a million copies.

Mrs. Ashford was past eighty years of age when she died in Nashville on Monday, September 22, 1930. At her death, she was survived by her husband, a son and two granddaughters.

Of her over 300 compositions of various classifications, we are printing but a comparatively small selected list in these columns.

Compositions of Mrs. Emma Louise Ashford

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VIOLIN QUESTIONS
Answered
By Robert Braine

A Violin Scrap Book.
D. G. S.—Your idea of making a scrap book, consisting of quotations from the Violinist's Etude is an excellent one. In time you will have a large book of valuable suggestions on violin playing, to which you can frequently refer with profit. 2—In regard to the name and address of the violin importer in New York City, of whom you have only the initials, I would suggest that you write to the Secretary of the Chamber of Commerce, New York, New York, sending him the initials. From these he can no doubt send you the full name and address of the firm.

Reinforcing the Bridge.
H. T.—The small piece of ivory inlaid in the top of your bridge on the right side, is to prevent the E string from cutting into the wood of the bridge. It has a notch for the E string to rest in. Ebony wood is often used for the same purpose, instead of ivory or bone.

Set-up for Small Orchestra.
A. C.—So many instruments are missing from the instrumentation of your orchestra, that it is a little difficult to decide upon the best positions for the various players. Maybe the positions used in theater orchestras would be best for your orchestra; that is, the director in the middle, then on the left the first and second violins, viola, violoncello and double bass. Then place your cornet and clarinet on the right. In the case of a symphony orchestra, the positions of the players would be different.

The String Trio.
Y. U. I.—The best form of string trio for serious music is piano, violoncello, and violin. A vast amount of music has been written for this combination, and arrangements of practically all well known works can be obtained for it.

World of Music

(*Continued from page 386*)

BACH AND HANDEL had the two hu dred and fiftieth anniversary of their bir commemorated at Emporia, Kansas, wh the programs of the Twenty-first Annu Spring Music Festival of the College of E poria were devoted to the works of th masters.

EDWIN STANLEY SEDER, one of t most known of organists of Chicago and t Middle West, died on April 11th, at his ho at LaGrange, Illinois, at the age of fort three. Born December 2, 1891, at Tok Japan, the son of a missionary father a mother, in 1914 he graduated from the U versity of New Mexico and from that ti till 1918 he was musical director of his al mater. In the latter year he became organ of the First Congregational Church of O Park, which then had the largest chur organ in the Chicago District.

THE NEW SYMPHONY ORCHESTR of Tokyo, Japan, with Viscount Kono conducting, gave recently its one hundred a fiftieth concert. The program was devoted Beethoven and consisted of his "Fifth Sy phony"; the "Fourth Concerto (in G) Piano and Orchestra," with the Medtn cadenza and with Maxim Schapiro as solois and the "Concerto for Violin and Orchestr with Nicolai Schifferblatt as soloist.

THE GREGORIAN ASSOCIATION London has held its sixty-fourth anniversa service, in St. Paul's Cathedral. Five hundr voices, representing thirty-five choirs, parti pated, under the direction of Francis Burge

THE SILBERMANN ORGAN, two hu dred and twenty-one years old, of the D (Cathedral) of Freiberg, Germany, is s tuned in the unequal temperament in t before Bach established equal temperame for general musical purposes; and so th are certain keys in which it is not effecti

EUGENE BIGOT has been elected by t Board of Directors, to be president-conduct of the famous Lamoureux Orchestra of Par

DR. JOHN A. BELL, dean of Pittsbur organists, and for many years active as designer of organs, met death on April 6th. an automobile accident near Greensbu Pennsylvania.

A CONSERVATORIUM ROBERT SCH MANN is reported to be about to be found by the city of Düsseldorf, Germany, whe from 1850 till the autmn of 1853 the emine romantic composer was town musical direct (of the Subscription Concerts and t Musical Society).

COMPETITIONS

A FIRST PRIZE of five hundred dolla second and third prizes of three hundred d lars each; and fourth, fifth and sixth pri of one hundred dollars each, all are offe by Ginn and Company, for songs suital for school use. Only native or naturaliz American musicians may compete; and f information may be had from E. D. Dav 70 Fifth Avenue, New York City.

A PRIZE of one hundred dollars is o fered to American composers by the Euryd Chorus of Philadelphia, for a composition three or more parts, for women's voices, w or without accompaniment and solos. Ma uscripts must be in the hands of the co mittee not later than October 1st, 1935. F further information address Eurydice Cho Award Committee, 251 South 18th Stre Philadelphia, Pennsylvania.

THE EMIL HERTZKA PRIZE for 19 is open for international competition for musico-dramatic work—opera, ballet or pa tomime. Manuscripts may be submitted January 1, 1936; and full information m be had by writing to Dr. Gustav Sch Opernring 3, Vienna 1, Austria.

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

eat Marks.

In observing the D. C. or D. S. mark- in a piece of music having one or several ats or second endings, do you play it as indly written, repeating all the sections e marked or is it played straight through ine, taking second endings where neces- ? Some men told me that is was "up he director."—W. M. E.

The men who told you that it was to the leader" were right. Usually the repeats are not played during a D. C. S., but occasionally they are. If the says nothing about it, they are not c... But he has every right to call for a nt If he feels that this is artistically de- ie.

e Book and Planning Practice.

1.—I have been studying for about two nd have had practically no scale work. ook would you recommend setting h the scales and their relations to each r?

—In practicing, which of the following he better procedure? (a) To divide the e time given to practice among all the gnments to be covered, devoting only a ixcly short time to each; or (b) to give major part of the practice period to but of the assignments, thus taking a different each day.—L. M.

1.—Any book of scales would answer purpose. A very complete work of this is, "Mastering the Scales and Arpeggios" ames Francis Cooke.

—I think it a very good idea to have ned for each day, a certain portion of practice for the various items. How- , I wouldn't let myself be hide-bound to a plan. For instance, if one day you to enjoy especially your scale work, it ld be foolish to turn to something else because you had used up the allotted on that important part of your work. k at something different the next day.

cerning Copyright.

My work with rhythm bands has made ecessary for me to work out orchestrations many folk songs. Will it be necessary for to secure the permission of any company ndividual in order to have these published? e also wanted to write orchestrations for ren's songs that are under the protection copyright. Could I obtain permission to his; if so, how could I go about doing it? —P. S.

The melodies of folk songs are not copy- t, but sometimes the words have been slated, and in such a case the translation opyright. Also sometimes the folk songs been provided with an accompaniment this is probably protected by a copyright. he case of original compositions of ar- ed or of translated folk songs, permission rite orchestrations must be secured from ublisher of each individual song.

Against Three.

In Schubert's Serenade is the triplet hle) played three against two (bass)?— M.

You are right in supposing that the let is played as three against two in the . If you have never done this, try tapping e with your right hand against two with left, the second tap in the left hand ing between the second and third taps in right. Keep this up for several minutes, ing regularly and steadily. Now try play- the passage in the *Serenade* the same way. ou cannot do it, try tapping again and if persist you will eventually get the hang t so that the two hands will flow along othly and amicably together.

ic Clubs.

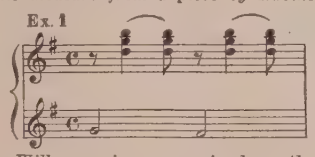
Here at Bennett College we have or- zed a Music Club, the name of which is e Treble Clef Club." This club was or- zed under the directorship of a recent duate of Oberlin Conservatory of Music. purpose is to provide some musical inter- in a definite way for those persons who interested in music, but are not talented ny special way and for those who are members of the glee club, quartets, or rumental department. However, we do a large number of the instrumental lb and members of quartets and glee club members of our organization. The club new on our campus last year and for reason we had little trouble in keeping interest of the members. This year the blem is somewhat different because we have many new members. I am entering my nd year as president and have just about usted my supply of material which was en from THE ETUDE. *I am asking you some suggestions on the subject.*—T. E. W.

I have very little faith in music clubs confine themselves entirely to the study acts about the theory or history of music, your club seems to be of this type. Theory history have great value of course, but, r all, music exists in order to be heard er than merely to be talked about. My ce is that you arrange your club program uch a way that the members have a chance hear music performed or to participate in musical performances themselves. Why not have members of the club play and sing solos, duets, and so on? Or, by way of variety, have a conductor appointed and have the club learn to sing two or three folk songs at each meeting? Perhaps there are enough players so that an instrumental ensemble could be organized; this group to rehearse at regular intervals and to perform for the club at its meeting. Or perhaps the players could practice in some other room while the singers were working at their songs: the two groups then coming together for a social period or for some combined singing and playing, or for a paper prepared by one of its members. Does this help you?

Counting Rhythms.

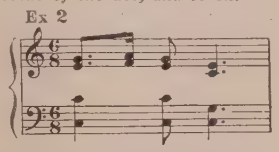
Q. 1.—Please explain how the counts come in this measure from a piece by Rubinstein.

Ex. 1



2.—Will you give me a simple method of explaining the time in this measure to a child —the value of the dot, and so on.

Ex 2



3.—How does one figure the counts in the Largo *from Dvořák's "New World Symphony?"* —B. Anon.

A. 1.—Count it one-and, two-and, three-and, four-and. The right hand chord comes on *and* each time.

2.—Tell the child to count six to the measure, one to each eighth note and to "slip in" the sixteenth note between the second and third counts. The best way to teach such rhythms is by imitation. A long mathematical explanation usually results in bewilderment on the child's part; but if the teacher says, "This is the way it should sound; now *you* do it," the child usually responds by playing the rhythm correctly at once—which, after all, is what we are after, isn't it?

3.—Try first counting it one-and, two-and, three-and, four-and, slipping in the sixteenth note *after* the *and*. The tempo is very slow and this will probably work after five or six attempts. But if it does not, then try counting one-two-three-four rapidly to each beat, that is, four different times in each measure. In this case the dotted eighth is held during *one-two-three* and the sixteenth note is played on *four*.

The Tie Over the Bar.

Q. In Anitra's Dance *by Grieg, middle section, measures 31 and 32, in the E-flat in the bass is meant to be tied, as the fingering would indicate, should it not be notated with the flat sign repeated as in the sharp on F in measures 35 and 36? I have found this same notation in other editions from the one I am using, and I am not sure whether a tie or a slur to E-natural is intended.*—A. T. S.

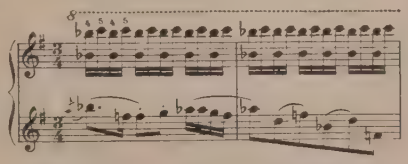
A. You are right in your general feeling that the effect of an accidental does not continue beyond the bar, but there is one exception, namely, when the accidental occurs before a note that is tied across the bar. In such a case, the accidental continues its effect until the combined value of the tied notes expires. You will find this matter treated in my own "Music Notation and Terminology" on page 9.

In addition to this exception, it often happens in actual practice that a note repeated across the bar does not have the accidental repeated. In other words, if a sharp is placed before an F at the end of a measure and if this same note is repeated at the beginning of the next measure, it is usually considered that the second note also stands for F-sharp.

A MacDowell Trill

Q. Will you please explain how to play the trill in measures 57 and 58 of MacDowell's "Polonaise in E minor?"—W. S.

A. Play the measures as here written.



Notice that on the first beat, the B-flat in the right hand interferes with the melody B-flat in the left hand. Eliminate the left hand B-flat, playing only the grace-note. By striking a strong accent on the first beat with your right hand you get the same effect without having this awkward confliction.

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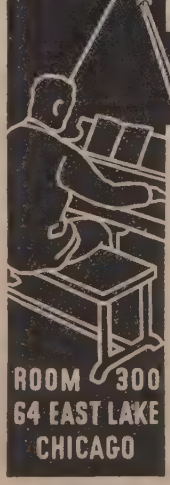

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Increasing the Piano's Resources

(Continued from Page 399)

pianist is merely being counselled to know his piano so well, as an instrument, that he will be able to bring out all the richness of a composition. There are passages in piano music that require the singing tone of a viola; other passages which need the delicate strummings of a harpsichord; and still other passages which, for apt interpretation, require the sound effects of the percussions. The piano can be made to express all of these—and more. The pianist who realizes this will be able to bring an altogether new richness to the music he performs. His interpretations will have a greatly augmented variety and color. He will have brought a new meaning to the works he is recreating. But, more than anything else, he will have advanced the capabilities of the piano in the expression of musical sounds.

The problem is not to make the piano imitate the symphony. No, the problem is merely to increase the resources of the instrument until all its possibilities for the creation of music have been exhausted. And that is still far in the future.

The Star Spangled Banner

(Continued from Page 390)

Philippines, and heard the lofty strains of *The Star Spangled Banner* reverberate over the surrounding jungles, are thoroughly convinced that America has a national anthem—has one that is soul-lifting, inspirational and completely beautiful."

Tardy Recognition

IN THE NAVY regulations of 1893, and in the army regulations of 1895, the song was prescribed to be played at colors; while President Wilson, by proclamation in 1916, designated it as the official national anthem. Various states and municipalities enacted, during the World War, laws forbidding the playing of the melody in medleys. In 1913 and in 1921 bills were introduced in Congress to make it the official national anthem, but the measures died in committee hearings, and it remained for President Hoover ultimately to approve the Act of Congress, a decade later, which officially gave America *The Star Spangled Banner*.

Francis Scott Key was born in Frederick county, Maryland, August 1, 1779, the son of John Ross Key, an officer in the Revolutionary army. He graduated from St. John's College, Annapolis, and was subsequently admitted to the bar. He was called by death on January 11, 1843, in Washington, D. C., and over his grave in his native bailiwick, the American flag is kept floating.

LETTERS FROM ETUDE FRIENDS

Alliance With Parents

TO THE ETUDE:

In this day of self willed young Americans, one piano teacher finds it expedient to ally herself strongly with the parents, especially the fathers, of her students. Many pupils have kept at musical study longer and with better results following a few well chosen words between teacher and fathers.

One reason for this is that children of all ages generally listen better to the paternal than to the maternal parent. The latters requests are more frequent and ofttimes not enforced. Father expects to be heard and to get his money's worth for lessons, as indeed he should. Besides, most young people enjoy gaining their father's approbation and approval.

A personal interview or even a telephone conversation with a father, presenting ideas, plans, desires and suggestions carries more weight than a dozen talks with the average mother. Men are more direct and businesslike than most women to whom the line of least resistance is desirable, especially when dealing with "Sonny" or "Girlie," who, no doubt, believes strongly in self determination.

Men's interest in children's musical education is easily obtained, for, strange as it may seem, men, more frequently than women, deplore their own and other people's lack of ability to sing or to play some instrument especially the piano.

Wise teachers realize tact must be used in choosing convenient opportunities and places for talks with parents. Also too many or too lengthy conferences will, in time, lose force and influence.

—ANNA HURST.

Class Recitals

TO THE ETUDE:

A class recital held every two or three months, does much to promote thorough study on the part of piano pupils.

I have ten or twelve of different grades on the program, beginning with the younger ones and progressing to the advanced pupils; the younger students thus having the opportunity to observe the work which they will do later on. These recitals are given in the afternoon at three thirty o'clock in my studio, each pupil being privileged to bring one guest, preferably of his own age. Great efforts are made on the part of the pupils participating, as the degree of excellence to be attained before they can appear on the program is soon learned, only those reaching a certain standard being permitted to play.

Many other features are introduced in these recitals. At one, the chairs were arranged in the exact seating of the players in a symphony orchestra, one pupil from each group giving an explanation of the part the instrument they represented played in the orchestra. Thus the stringed, wood-wind, brass, and percussion instruments have an added interest to them when an orchestra is heard in a concert hall or over the radio.

Sometimes at the conclusion of the program a musical contest is conducted, which all enter into with enthusiasm, coming as a relaxation after the more serious efforts of the program and giving a pleasant anticipation for the next recital, knowing that there will be recreation as well as work.

—LENA ESTELLE GREGORY.

Be Definite

TO THE ETUDE:

Students are prone to procrastinate with regard to memory work.

The following plan has helped my students to be definite and to accomplish results steadily.

Date the place on the music where the student is expected to know from memory. In this way long Sonatas are memorized more quickly and with greater ease.

Be definite—mark dates for lessons and finish date.

—ELIZABETH C. COBB.

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VOICE QUESTIONS

Answered

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Scratching" Voice

I have a baritone pupil whose voice in main is clear and fairly smooth. There "flaw" which sounds similar to the scratch phonograph needle, at certain pitches, lly from A♭ or A (above Middle C) to C♯ and sometimes higher. He can vocalize thly on O or OO, but scratches on Ah, A E almost invariably. Very soft practice s to help a little. He can feel with his e a tiny projection on the right side some- above the tonsil. Could this be the cause? ou advise seeing a doctor?—S. D. R.

We doubt that the "tiny projection" re- d to has to do with the "flaw" in the voice. ould be well for him to consult a good t specialist. Two points you mention ate possible remedies for your pupil's ulty. As he can "vocalize smoothly on O OO," which are the dark-colored members e vowel-scale (usually produced with a hat lower larynx position than are the ely brighter Ah, A and E) let the stu- as he ascends the scale, give to these nentioned vowels something of the *color* and OO, and will to feel at the back of nouth and a little below, a sensation as gh "about to yawn" (not actually yawn-

Second, as you say the pupil secures satisfactory results when singing "very " this would seem to indicate that when tempts to bring force into his voice there unconscious pinching of the vocal appara- The sensation of throat freedom present he very soft singing is that which he d be encouraged to will most strongly tain when producing a louder tone. He not be able to do this, however, if he does ossess the power to send out the singing h with great slowness and steadiness, at ame time leaving the back of the tongue, the jaw, absolutely free from rigidity.

ks on the Voice

We have always been very much inter- in your Department in THE ETUDE. *We also taken special interest in the articles ring in the "Singer's Etude" department. ld be glad to have you suggest good books me of our best authorities along this line.* —C. E. D.

We judge from your letter that you are xperienced student of matters connected the voice. You will no doubt be able to something valuable from such works as ollowing:

e Science of Musical Sounds, by Dayton iller. This book is in good repute among tigators of vocal problems.

ysiology of Artistic Singing, by John ard. Published in 1886, by the author, it t likely that this book is easily obtainable, ugh an inquiry through the publishers of ETUDE might be successful. The writer s that for more than twenty years he some hours of each day in "devising new easier ways of contracting the muscles of throat, and the respiratory muscles." It e noted that herein the approach to vocal is entirely from the physiological stand-

e Brain and the Voice in Speech and , by F. W. Mott, M. D., Fullerian Profes- of Physiology, Royal Institution. "The nts of this little book formed the sub- of three lectures delivered at the Royal tution. 'On the Mechanism of the Human ,' and three London University lectures ng's College on 'The Brain in Relation to ch and Song'."

cal Science and Art, by Rev. Charles Gib. shed by Wm. Reeves, London. Here is er small work of but 118 pages, liberally rated. Its especial interest lies in the to treat vocal problems from the point ew of both the singing master of the "Old an School," and the modern physiologist.

e Psychology of Singing, by David C. or. No two works on voice-production singing could be farther apart in their amental attitudes than those of John ard and David C. Taylor. Mr. Taylor e good English, with a convincing style. reader will do well to keep on the alert, tion every proposition, yet retain an open

ous Voice Ranges

I have made an acoustical chart with anges of all the instruments. The ranges e human voice have been hard to get. I d like to have the ranges of each classifi- n of the voice.—Miss W. H.

Vocal authorities differ in their classifi- n of voices. Keep in mind that voices are ified by their breadth and color as well as eir compass.

loratura soprano. D next above Middle C he F above High C. Characteristics: ty, lightness, high tessitura Little power otes below the G next above Middle C. "Lyric-coloratura" has more body of tone color than the pure coloratura.

ric soprano. Lower and broader than the ratura. Middle C to the D above High C. iderable agility; able to sustain a flowing dic line with firmness and emotional ex- sion.

gh Mezzo-soprano. Much like the Lyric no, but somewhat lower. B♭ (low) to C.

ramatic soprano. Low A to High C. This of voice is distinguished, among sopranos, ts breadth of tone, and its delivery of matory music with force, brilliance and or.

w Mezzo-soprano. Low A to High A or This type of voice shows comparatively good power in its lower range, while retaining the soprano timbre.

The "Mezzo-contralto" voice, much used in grand opera, running from the low G or G♭ to the High A or B♭, is of a different timbre.

Contralto. The true Contralto voice is comparatively rare. It is characterized by its force, volume, richness, especially in the lower octave. G♭ to E or F (fifth line, treble clef). Exceptionally this voice exceeds by a few tones the upward range mentioned; also, in the lower range, sometimes singing to the "low E" below Middle C.

In dealing with the voices of men the actual pitch is indicated.

High, lyric tenor. The lightest of the high voices of men. G below Middle C up to "High" D♭ (fourth line, treble clef).

Heroic tenor (or tenor-robusto). E below Middle C to "High A"; exceptionally to "High C" (third space, treble clef).

Low, or average tenor. C (second space, F clef) to the G, or A♭ next above Middle C.

Tenor-baritone. This combination has been described as "a strong tenor voice with exceptionally low tones, or a baritone voice with perhaps an unusual command of falsetto." We may assign to this voice the range from second space C (F clef), up to the A♭ (second space, treble clef).

Baritone. Low B♭ or A to F or G♭ (second line, treble clef).

Operatic Baritone. Low G to High A♭ (second space, treble clef).

High Bass (Basso cantante, or "Singing Bass!"). Has much of the depth and fullness of the low bass in the lower range, with a resemblance to the quality and flexibility of the baritone in the upper octave. Low G to High F (first space, treble clef).

Basso-profundo. E♭ (first line below, F clef) to D or E (second line above, F clef). This voice is characterized by remarkable breadth and depth of color.

At Sight Singing.

Q. 1.—What do you consider the best method of teaching sight-singing? I have used the "movable Do" system, and interval work; also Gilchrist's book of exercises. 2.—What is the best beginner's harmony textbook for young voice students? Would you use a different one for piano students?—Anxious.

A. The "movable Do" system has worked well with some teachers, although it is under attack in this country by certain prominent public school music teachers. Look at the new "Sight-singing" by D. A. Clippinger; also "Ear-training and Sight-singing" by G. A. Wedge. 2.—See "Harmony Book for Beginners," by P. W. Orem; also "Key-board Harmony," by G. A. Wedge, combined with his book on sight singing, for your piano students.

The Dark Voice.

Q. I am interested in everything connected with the voice. I have been told that the head of the voice committee of a prominent choral society recently said that he wanted as new members women with "dark" voices. My own voice is a "bright" and quite high soprano. May I ask your opinion on the subject?—Miss D. E.

A. We do not think that the committeeman meant to disparage the bright, high voice of the woman. His society certainly could not do justice to many of the great choral compositions of past and present masters without a considerable section of sopranos having the bright quality and high range. There is in most choral societies a need for more voices of the dark rich color, particularly among the altos. Usually there are too many mezzosopranos (who can reach the low G) on the alto parts, with a resulting unsatisfactory thinness of tone. A well organized choral group of mixed voices should include first and second sopranos and first and second altos. We do not expect or need on the highest parts many full, dark-voiced singers. They are most valuable in the lower ranges. The "dark" tone color is natural to some voices, be they soprano or contralto in weight and compass. It is a color of tone which may be, to some extent, acquired, and used for artistic interpretation, by a group, as well as by a solo voice. The vowels, ōō, ō and aw (law) are naturally darker in color than other vowels, and they furnish material for practicing with the "dark" tone.

Vowel Values.

Q. Will you kindly advise me as to the correct pronunciation of the article "a" in singing. Is it invariably pronounced with the long sound, as if we were reciting the alphabet? I recently heard a singer using both the long "a", and the "ah" sound, as "A cross and 'ah' crown."—Mrs. J. C. E.

A. One authority, R. P. Utter, Ph.D., in "Every-day Pronunciation," says: (1) "A, (article) unstressed, the a as in sofa. This is the more obscure sound of a occurring in unstressed syllables." (2) "Stressed ā, the a in āle."

When singing, for the sake of euphony, we give a vowel as much breadth as possible without causing it to lose its individuality. The "ā" (fate) is scarcely as broad and rich as "Ah." We incline to use the sound of the "u" in "up" for the "a" in such clauses as the one you quote, "A cross and a crown." Note, however, that there is then a danger that "A cross" may be heard as "Across." Careful pronunciation will dispose of this difficulty.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—July 1935.

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Educational Vocal Technique—Shaw and Lindsay—Two Books, Each	.40
Fundamental Technical Studies—Violin—Dounis	.15
Grown-up Beginner's Book—For the Piano	.40
Little Classics—Orchestra—Parts, Each	.15
Piano Accompaniment	.35
Piano Fun with Family and Friends	.60
Rob Roy Peery's Third Position Violin Book—Class or Private Instruction	.30
The Second Period At The Piano By Hope Kammerer	.35

The Cover For This Month

One hundred years ago this Fall, the opera, *Lucia di Lammermoor*, had its premiere. Its first performance was given in Naples, Sept. 26, 1835, at the Teatro San Carlo. *Lucia* is Donizetti's most famous opera although it is not the only opera of his which proved to be a pronounced success. He wrote about thirty-one operas before *Lucia*. None of these are known by opera-goers to-day except his *L'Elisir d'Amore* and *Lucrezia Borgia*. An interesting presentation of the story of *Lucia* is given in the *Miniature Opera Series* by Charlotte Lund. After *Lucia*, Donizetti had other opera successes including *La Fille du Régiment* and *La Favorita*. He also was a very active composer in other fields, his compositions including many songs and piano numbers, 7 Masses and 12 string quartets.

Donizetti was born at Bergamo, November 29, 1797, and died there April 8, 1848. He moved about much during his lifetime, however, spending time in Venice, Milan, Naples, and Paris. In 1840 terrible headaches and mental depression began to affect him just as he had gained the height of his life's work. In 1845 he was stricken with paralysis and from then until the time of his death in 1848 his mental faculties and health were very much impaired.

Little Classics

Orchestra Folio

The compiler of this easy-to-play collection of orchestra music has made a special effort to avoid those familiar classic melodies which are already available in existing orchestral arrangements. A great deal of research has been done to select music of a sufficiently easy grade from the works of all the master composers, works which adequately represent the characteristic style of the composer in question.

A glimpse of the contents reveals miniature masterpieces from Beethoven, Bach, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schumann, Verdi, and others. And not a hackneyed composition in the list!

The use of this compilation of the immortal melodies of the classic composers will assure the laying of a solid foundation for a sound musical appreciation in the beginning orchestra players of our public schools.

The usual complete instrumentation of the school orchestra arrangement will be available, and parts may be ordered now in advance of publication at the special cash price of 15 cents for each part; piano accompaniment, 35 cents, postpaid.

100% ETUDE

• Many teachers the country over take a pride in having every pupil in the class a regular subscriber to The Etude Music Magazine. Here are the classes of Mrs. T. B. Hughes of Cozad, Nebraska, where Maurice Dumesnil, the famous French pianist, conductor and teacher was conducting a master class for the pupils of Mrs. Hughes from Lexington, Kothenburg, Brady and Cozad. Note the teacher members in the group.

Standing at Mr. Dumesnil's right in the back row is Miss Evangeline Lehman, the brilliant American composer whose *Ste. Thérèse* has made an international sensation. At the right of Miss Lehman is Mrs. Hughes.

The Etude has a feeling that classes, such as these in a truly American section, represent, in many instances, musical taste in our country far more graphically than classes in some of our great cities. Here is the real musical strength of America.

Note the array of Etude magazines on the front row.

Educational Vocal Technique In Song and Speech

By W. Warren Shaw

In Collaboration with George L. Lindsay

Two Volumes

The choral art, both in our American school systems and in community chorus organizations, has made tremendous strides in the past decade and works are now being presented by young singers that formerly were considered possible only with experienced groups, such as "Musical Art Societies." Such works require not only well-rehearsed organizations, but singers that have some knowledge of vocal technique as well.

Music educators and chorus directors, everywhere, will welcome the announcement of this publication. The authorities who have collaborated in producing it are outstanding in educational music circles—Mr. Shaw is a leading Metropolitan teacher and Mr. Lindsay is Director of Music in the Philadelphia Public Schools. Surely, they understand the requirements of present-day chorus singing.

The work will be published in two volumes, in which will be included twenty-five units, each based on a definite vocal program. Exercises, educational songs and art songs are given in logical sequence.

While this work is in preparation for publication single copies may be ordered of the two volumes at 40 cents each, postpaid.

Piano Fun With Family And Friends

This will be the last month in which this book may be ordered at the low advance of publication cash price of 60 cents, postpaid. We appreciate the patience of the hundreds who have been waiting some months for this book to appear, but when their copies come to hand they will be glad that they each assured themselves of a copy at the low advance offer price.

This book gives promise of serving in a number of ways. Piano teachers will find it beneficial in their work, not only for the help that it will give them in handling the entertainment of pupils in little social groups, but also in the general good it will do the teaching profession in helping to make the piano an important factor in some of the good times which will be had by groups of relatives or groups of friends using this book to help make an evening most enjoyable. It will delight parents of young people as it will help to keep them in the safe environment of the home in these days when so much undesirable entertainment is ever ready to lure those who find their homes dull and boring.

Last, but not least, is the pleasurable reward which many will enjoy in finding that, because at some time or other they at least got to a point where they could play the average medium grade piano piece, they, with the help of this book, can lead a group into having a good time. For the information of those who have not read previous descriptions of the book, it sets forth various ways of having fun through games, stunts, et cetera, with most of these being dependent upon a piano being in the room and with at least one individual who can play the piano a little. Young and old may participate.

Advertisement

Summer Reading Recommendations

When the warm summer days cut sl indoor musical activities, when pupils away on vacation and the practice hou finished, your true music enthusiast will s the comfort of a porch chair or rocker, a hammock under the trees, and the enj ment of a good book.

Reading material for music folk is hard to find. Many teachers use leis summer hours to "catch up" on reading many fine articles of particular interest them in The Etude Music Magazine, sav all of the past year's issues for this purp Others obtain books by musicians on m cal subjects, educational and recreational.

Individuals possessing imagination, wi out leaving the comforts of home, may jo ney afar in the "rocking-chair visits" European musical shrines of James Fra Cooke's fascinating new book *Musical Tr elogues* ($3.00). Those interested in no should read *Notturno* by C. Schmitt ($1.5 a story of music life in New York and Great West, or *The First Violin*, Je Fothergill's famous story of musical life Europe.

If one is inclined to be a bit more seri and enjoys reading well written essays, suggest *Musical Progress*, by the celebra American writer and critic, Henry T. Fi ($2.00), *Music and Morals*, by the Eng musical savant, H. R. Haweis ($2.25), the witty James Huneker's serio-comic *Fogy, His Grotesques and Opinions* ($1.5

Or, if you enjoy diversified opinions musical topics, try one of the series of th books made up of educational conferen the author has been privileged to enjoy w the great in music and in world affairs yesterday and today—*Great Pianists Piano Playing* ($2.25), *Great Singers on Art of Singing* ($2.25) and *Great Men Famous Musicians on the Art of Mu* ($2.25), all by James Francis Cooke. Ea conference is preceded by a picture a biography of the contributor.

Piano teachers, wishing to possess eve bit of knowledge that will enable them make next year's lessons more fascinat to pupils, can obtain a veritable mine of go anecdote material in Edw. Baxter Perr *Descriptive Analyses of Piano Works* ($2.0 and *Stories of Standard Teaching Pie* ($2.00), or Chas. W. Wilkinson's *W Known Piano Solos, and How to Play Th* ($2.00). Many place in the hands of st dents for stimulating summertime readi a copy of *Standard History of Music* James Francis Cooke ($1.50); pupils grammar school age are given the sa author's *Young Folks' Picture History Music* ($1.00).

There are so many good books on mu that it is impossible to mention all of the here. Maybe you are interested in Opera, in Church Music, in American Indi music; maybe you would enjoy Edward El worth Hipsher's recent book, just publish in a revised second edition, *America Op and Its Composers* (3.50)? Write Th dore Presser Co. for lists of books on a classification of music that interests yo Catalogs, descriptive folders and special compiled lists cheerfully supplied.

Three Fine Summer Issues for Only 35 Cents

Any musical friend will appreciate y thoughtfulness if you treat him to a th months summer trial subscription to T Etude Music Magazine. The price is o 35 cents, less than half the regular price, a the three issues will prove a source of deli and profit to the recipient. This offer e pires August 31, 1935, so act quickly.

ndamental Technical Studies

For the Young Violinist

By D. C. Dounis

The author of this book of studies is a successful teacher and, as such, he recognizes the fact that in modern violin teaching much valuable study time is sacrificed for the introduction of interest-creating devices and that there is a real need for a compact work which will present, briefly as possible, the fundamentals of nic that are absolutely essential if the lent is to make satisfactory progress.

his work, now in preparation for pubtion, contains the important things the il must master in elementary violin study. ies of it may be ordered at the special publication price of 15 cents a copy, paid.

Rob Roy Peery's Third Position Violin Book

For Class or Private Instruction

omposers of violin studies in the past e supplied many excellent volumes coning practical studies for the various posis. In the works of such writers as cla, Ries, deBeriot, Sitt, Hofmann, and ilfahrt will be found many single exers devoted to the third position. Some ils can ill afford to purchase all of these ous books in order to secure enough mal adequately to learn the subject.

he author of the present work has envored to combine in one volume the best erial from all writers of violin educational ks, together with a great many of origistudies, which introduce and develop the d position. Further, the material is ıped to place those studies which remain he third position in one part; those which ploy both first and third position, with shift occurring while playing on the open ng, in another part; and those which ıonstrate actual shifting between the posis in the last part.

pportunity is yet given this month to teacher to secure a copy of this useful k at the low advance of publication cash e of 30 cents, postpaid.

Grown-Up Beginner's Book

For the Piano

he editors of this book have endeavored ead the adult through the first steps of ıo playing by the use of a chord approach. board pictures present the fundamental rds in an easy-comprehended manner, stress has been given to the equal depment of both hands from the start.

n interesting and practical section of the k is devoted to arrangements from the ters in four-part style, leading to hymn ring. The principal technical requirets—scales, arpeggios, chord structures, aling, etc., are covered in a modern and ful way.

he second part of the book contains ıo arrangements of well-known pieces, ı vocal and instrumental, such as *Carry Back to Old Virginny, Silver Threads ong the Gold, Whispering Hope, Dark s, Santa Lucia, Silent Night* (with chime ct), *Juanita,* and many other favorite odies.

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We wish again to warn our musical friends to beware of "fake" magazine subscription men and women. Despite the fact that innumerable swindlers have been put in jail, we are constantly in receipt of complaints from subscribers who have paid out their good money and received nothing. Pay no money to a stranger unless you are willing to take the risk of losing it. Read any receipt or contract offered you carefully before paying out cash, and especially do not permit an agent to change the reading of a contract. Direct representatives of THE ETUDE carry an official receipt. Other agencies handling THE ETUDE provide a contract form which, if followed to the letter, should protect the subscriber. If you are not convinced of the reliability of the canvasser, take his name and address, send the contract and subscription directly to us and we will see that he receives credit. Help us to protect you.

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The Reception Line

The behavior of human beings is one of the most fascinating of studies. If ever you watch a reception line from a vantage point, you will observe many types of human behavior reflected by both the greeters and the greeted. Little Plain Jane Nobody timidly shakes hands with the guests of honor and is quickly passed along the line almost without being seen by those who go through the form of the reception. A Mr. or Mrs. Gushing Sychophant comes along and insists on being noticed and on having something to say, while each in the reception line is watching for an opportunity to break in and pass either one along to the next in line; but when Mr. Personality Somebody moves up to be presented, he commands attention from every one and there is an air of warmth and interest noticeable.

Publishers issue music works, some of which just do not gain any more attention than the little Miss Plain Jane Nobody previously mentioned, and among those which do gain attention, there are those which are short-lived and those which are long-lived. The first are like Mr. or Mrs. Gushing Sychophant, but it is the Mr. Personality Somebodys among music publications which gain and hold such a continued interest that sales after sales mean replenishing of stocks and they are found regularly coming up on the publisher's printing orders each season or two.

Those who make music a great part of their activities want to know these well liked numbers, and it is for this reason that here month after month a selected group of the more prominent numbers on the printing order of the past month is given. When seeking music material these lists serve as a good guide for giving by title works which are desired for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
16366	Daddy's Birthday Waltz—*Rolfe*	1	$0.25
8402	The Tin Soldier Boys (*With Words*)—*Rowe*	1	.25
8569	Roses (*With Words*)—*Rowe*	1	.25
24772	The Little Red Soldier—*Preston*	1	.25
24769	Garland Waltz—*Hopkins*	1	.25
23483	A Little March—*Wright*	1½	.25
26115	Heads Up! Forward March	1½	.35
24807	A Dark Cloud Goes Passing By—*Adair*	1½	.25
22812	The Giant and the Elf—*Dortch*	2	.25
23075	Singing to Dolly—*Johnson*	2	.25
7779	June Morning—*Forman*	2½	.25
8279	Good Night, Little Girl!—*Cramm*	2½	.25
25365	Pony Express—*Grey*	2½	.40
26064	Tarantella—*Ketterer*	2½	.35

SHEET MUSIC—PIANO SOLOS (Continued)

Cat. No.	Title and Composer	Grade	Price
8656	Trot de Cavallerie—*Rogers*	3	.30
23425	Chinatown—*Rogers*	2½	.30
25107	A Spanish Dance—*Ketterer*	3	.40
30620	The Swan—*MacFadyen*	3½	.40
30618	Incantation—*Dett*	4½	.60

SHEET MUSIC—PIANO, FOUR HANDS

17558	The Lion—*Engelmann*	1	$0.40
12999	All Day Long (*With Words*)—*Spaulding*	1½	.40
13081	The Merry Dance (*With Words*)—*Spaulding*	1½	.40
13312	Jolly Darkies—*Bechter*	2	.40
22757	Boys' Brigade (*March*)—*Wenrich*	2	.40
9327	By the Woodland Spring—*Fink*	2½	.50

SHEET MUSIC—TWO PIANOS, FOUR HANDS

30623	Elfin Dance—*Mendelssohn-Sutro*	3½	$2.50

SHEET MUSIC—TWO PIANOS, EIGHT HANDS

6822	Marche Triomphale—*Rathbun*	4	$0.80

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SHEET MUSIC—VIOLIN AND PIANO

8122	Little Cradle Song—*Graf*	2	$0.50
5707	Cantilene—*Borowski*	4	.50

OCTAVO—MIXED VOICES, SACRED

6030	One Sweetly Solemn Thought—*Ambrose-Scott*		$0.10
10440	In the Light of His Face—*Wildermere*		.12
15612	Great and Marvellous—*Brander*		.12
10455	Jesus, Saviour, Pilot Me—*Blount*		.12
10634	Judge Me, O God—*Neidlinger*		.15
10980	The Lord Reigneth, He Is Clothed with Majesty—*Stults*		.12
35026	Hear Me, O God—*Marks*		.15
6215	Praise Ye, from "Attila"—*Verdi* (Trio-STB)		.08

OCTAVO—MIXED VOICES, SECULAR

35209	In Maytime—*Speaks*		$0.10
35266	The Call of Spring—*Hawley*		.12

OCTAVO—WOMEN'S VOICES, SACRED

		Parts	
20944	God, That Madest Earth and Heaven—*Harris*	3	$0.10
10216	Father in Heaven — *Handel-Warhurst*	4	.06

OCTAVO—WOMEN'S VOICES, SECULAR

20698	Melody of Love — *Engelmann-Douty*	2	$0.12
15626	Bridal Chorus, from "The Rose Maiden"—*Cowen-Warhurst*	2	.12
20219	Little Girl in a Calico Gown—*Stults*	3	.12
20429	Volga Boatman's Song (*Russian Folk Tune*)—*Arr., Bliss*	3	.08
6170	Southern Songs—*Pike*	3	.15
6169	Old Time Favorites (*Medley*)—*Pike*	3	.15
35273	The Top o' the Mornin'—*Mana-Zucca*	3	.15
10638	Rockin' in de Win' — *Neidlinger-Burleigh*	4	.15

OCTAVO—MEN'S VOICES—SACRED

10452	Praise the Lord — *Maker-Warhurst*		$0.12
20224	Saviour! I Follow On—*Protheroe*		.10

OCTAVO—MEN'S VOICES, SECULAR

21185	That Quartet in Our Old Barn—*Peery*		$0.12

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34091	Old Glory Triumphant March—*Duble*		$0.75
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Jimmie, the New Recruit

By Eugenie F. Gluckert

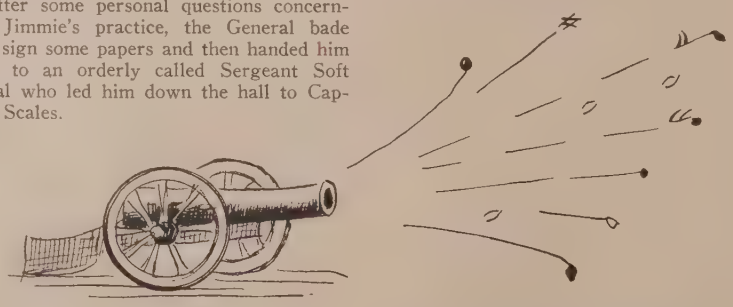
THURSDAY, the Fourth of July! Jimmie heard his mother calling, "Get up, get up. You have a lot of practicing to do before you go to the picnic."

Jimmie sighed and said "O.K." but that was all. His thoughts on the holiday were that Miss Palmer was entirely too particular about scales and proper fingering and wrong notes. He intended to be a violinist in an orchestra some day, but that seemed far in the future, so why bother to practice on a holiday? So he turned over for forty winks, though he had a very guilty feeling about it.

Soon he seemed to be in an open part of the country where cannon roared and funny little black and white men were giving orders and familiar looking notes were popping out of the cannon. "Looks like some kind of a battle," thought Jimmie. Then he noticed a little house, over the door of which hung a sign "True Note Recruiting Station."

"Want to join?" asked a Big Bass Note just behind him. "Come with me," and Jimmie meekly followed into the house and up to the desk, which resembled an upright piano. The Big Bass Note saluted the officer behind the desk and said, "General Will Practice, here is another recruit."

After some personal questions concerning Jimmie's practice, the General bade him sign some papers and then handed him over to an orderly called Sergeant Soft Pedal who led him down the hall to Captain Scales.



The Captain was most kind and informative. It seemed the True Notes were waging war on the False Notes. They were commanded by two able leaders, General Right Finger and the Captain himself, while the enemy False Notes were led by General Wrong Finger and Major Poor Rhythm. The lovely Tones and Melodies were the Red Cross Nurses.

"Oh, I'd like to help win this war myself," said Jimmie enthusiastically.

"Well, it seems to be a never ending war, but you can certainly help win many a battle," said the Captain. "Come over to this window and look through the telescope."

Jimmie obeyed, and what did he see! "Why, there's Johnny practicing his cornet all out of tune. And there's Pug Smith tearing off that slow *Lullaby* on his violin. It's terrible. All full of mistakes!"

"Yes," said the Captain, "all loyal to the enemy's cause. There are so many good soldiers in the False Note Army, it makes it very difficult for us. But look over this way."

Jimmie pointed the telescope in the opposite direction. "Well, that looks like the conductor of our orchestra with his men."

"It is," answered the Captain. "He is one of our best Lieutenants and his battalion is one of the best in the whole True Note Army."

"And there is the conductor of the Glee Club with his singers."

"Yes, we have quite a number of those large companies and we need them, too. But even privates, like yourself are important. We need endless numbers of privates. Look through this window and you'll see some of our best soldiers."

And Jimmie turned the telescope again. "Why," he exclaimed in surprise, "that's me practicing my scales, sure enough!"

"Right," said the Captain. "You'll be a big help yet."

Just then Commander Expression entered. He informed Jimmie that as a member of the True Note Army he would receive a small amount of pay, consisting of Music Appreciation, Tone Quality, Success, and so on, all of which would increase according to his standing in the ranks.

"And here is your equipment," he said, handing Jimmie a Music Uniform with Repetition boots and Straight Ahead cap. "Get dressed at once and report at the Parade Grounds where a new company is being drilled."

Major Key put them through the drills. The cannon were growing louder and louder, until with one big bang Jimmie awoke.

He bounced out of bed calling, "Hey, Violin, you old Pal, I'm coming to give you a work out. I'm a new recruit in the True Note Army and we're out to win."

JUNIOR ETUDE CONTEST

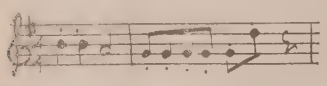
As usual, the JUNIOR ETUDE contest will be omitted during July and August. The results of the May contest will therefore appear in the issue for October.

The Song Sparrow's Tune

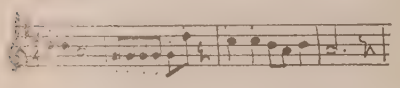
By Marion G. Osgood

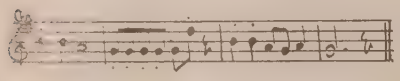
A CERTAIN song sparrow friend of mine sang his one "motif" or theme to me dozens of times a day the whole summer through. He never sang any other tune nor did he ever vary this one, which I wrote down, and he always sang it sweetly and accurately.

His two measure theme is given here as an incentive to young students of composition as it might be developed into a little piece of eight or sixteen measures.



Now we realize that the bird's two measure figure, while tuneful, is not satisfactory because it does not have any particular meaning and it is not complete. Let us compose two other measures, or four more to balance these, and we have





Make up some pieces your selves on this bird motif, and see how much variety you can get.

Anna's Birthday Present

By Florence L. Curtiss

THE postman had just brought Anna a package. "It's from Uncle George, and it's a book of songs," she cried, as she opened it and dashed to the piano.

The next day she took her new birthday present with her to her music lesson. "Only the melody and words are printed," she explained sadly. "How I do wish they were written with accompaniments so that I could play them nicely."

"Well, you can do that easily," said her teacher, "I'll show you how. Practice your One, Four and Five chords, or if you like their proper names better, the Tonic, Dominant and Subdominant, like this." And Miss Brown proceeded to show Anna on the keyboard.

"Do this in different keys and then do it in the key in which the song is written. Sometimes count three, and sometimes count four, because you will need both meters.

"Then try to fit these chords to your melody. Your ear will guide you a great deal and you will have lots of fun."

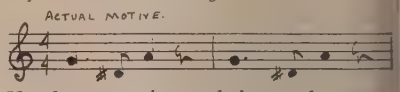
And now Anna is not a bit disturbed when she plays the songs for her friends to sing, whether the accompaniments are written down or not.

The Scissors-Grinder

By Olga C. Moore

Inside his truck, the scissors-grinder
Strikes upon a gong.
Three tones ring out, and ring again, as
Slow he moves along.

ACTUAL MOTIVE.



He sharpens scissors, knives and mowers,
Saws and sickles, too,
Or anything that need be sharpened
He will fix for you.

Who? What? Where? and When?

By Albertha Stoyer

FRED was seated at his desk and apparently trying hard to write something, but with his many sighs and frequent scratching out he did not seem to be getting along very well. Finally Uncle George laid down the book he was reading and said, "What in the world is going on over there?"

"Oh, I have a little story to write for my music scrap book for the next club meeting and I've hunted up the facts but I can't seem to get them put together."

"Try the four-word rule, the four W's, Who, What, Where, When," said his Uncle, who was a newspaper reporter. "You see, when we reporters are sent out on an assignment we have to find out who the news is about, what happened, where it took place and when."

"Sounds easy," said Fred, continuing to scratch and erase for the next few moments. Finally he handed his paper to Uncle George. "Wasn't such a hard job after all, was it? And it only took four paragraphs! Let's read it." And Uncle George read:

WHO

Anton Dvořák, famous Bohemian composer, was born on September 8, 1841 and died May 1, 1904.

WHAT

One of his best-known compositions is the symphony called "From the New World." Of all American music, he liked best the melodies of the Southern plantations, and in this composition are found many striking rhythms and harmonies belonging to Negro music.

WHERE

Dvořák wrote this symphony in New York while he was director and teacher of composition at the National Conservatory of Music.

WHEN

He occupied this position in America for three years, 1892 to 1895, and wrote the symphony during this time.

"That's good," said Uncle George, "and don't forget your four W's."

JUNIOR ETUDE—(Continued)

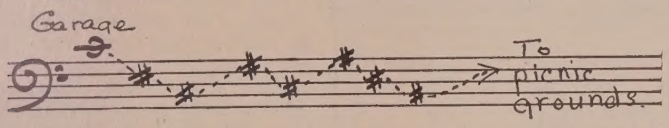
The Picnic

By Gladys Hutchinson Lutz

HE SCALE Family decided to hold a ic out at Lake Arpeggio and to invite all Sharps and Flats in Staff Town.

Clef, the official bus driver of Staff n promised to pick up all the Flats and rps and drive them out to the picnic nds, but as his bus held only seven, he ld have to make two trips.

o make the trips as short as possible get them all there on time he said he ld pick up the Sharps first, and in the r of their location from the Staff Town age on Middle C Street.



n the second trip he would pick up the s, also in the order of their location n the Garage.

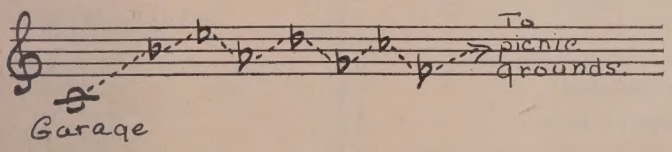
he day was beautiful and everybody ight a basket lunch; afterwards scale es and other games were played and rite songs were sung. The town was e deserted while the Sharps and Flats e all away at the picnic, and the only families left in the village were the families of C Major and Pure A Minor.

The picnic was a great success but the town was glad to have all the Sharps and Flats back again at the end of the day.

Coming back the bus driver dropped each Sharp off in the order of his location from the Garage until only F-sharp was left, and he was dropped off right around the corner from the Garage.

Then the bus went back for the Flats, dropping them off in the order of their location until only B-flat was left in the bus, and he got off right around the corner from the Garage on Middle C Street. Then the bus was put in the Garage and oiled and greased and gotten ready for the next day's work, which was to take the Melodies and Scales to school.

And now they all know where each of the others lives.



A Hand-Sign Game

By Annette M. Lingelbach

HE leader plays on the piano some known melodies. Each player must urn describe the name of the melody ising the hands; for instance, *The Mill,* ds twirl around rapidly; *London dge Is Falling Down,* hands form shape of bridge and drop lower and lower; *Soldiers' March,* fingers of one hand march on palm of other hand; *Lullaby,* palms together, swaying gently from side to side. Many other ideas can be invented on hearing the melodies.

CERCLE des PETITS
JOLIETTE, CANADA

I Play the Piano

By J. Lilian Vandevere

high keys, the low keys,
he keys across the middle;
makes a trumpet call ring out,
ne sings just like a fiddle.

black keys, the white keys,
ou watch them and you mind them;
, when you once have learned their names,
ou'll know just where to find them.

soft tone, the high tone,
he singing tone that lingers;
no keys give all these tones,
hen touched by careful fingers.

Dear Junior Etude:

I take piano lessons and am very fond of music. I played over the radio from Montreal and I belong to a music club called the "Cercle des Petits." My teacher is the director of the club and is very nice to us. We have a rhythm orchestra and I am its leader. We had fifty-five members last season. Every member wears a sailor suit, as you can see in the picture of the club I am enclosing. I am standing just in the middle, holding the baton

From your friend,
Grace Turner (Age 11),
Canada.

Dear Junior Etude:

I belong to a small class of pianists who are striving for a musical education and our teacher helped us to organize a club. Our meetings are held in our homes one evening each week. We study the lives and works of the great composers, solve puzzles and enigmas and read whatever is interesting and educational in a musical way.

We play solos and duets and sometimes have visiting artists perform for us. Each member is responsible for one complete meeting.

From your friends,
Dorothy Parker,
Susie Dunning,
Idaho.

Dear Junior Etude:

Our club has been meeting for four years and we have enjoyed the meetings during this period immensely. At each monthly meeting we answer roll call with something pertaining to music. We study the life of a composer and have an interesting program of his music. This season our project is the Gilbert and Sullivan operas. We have already done "Pinafore" and "Pirates of Penzance." The name of our club is the Siegfried Music Club. I am the secretary.

From your friend,
Harlean Rothberg.

N. B.—We have no address for Harlean because she forgot to include it in her letter. Juniors, please remember to give your full address whenever you write!

Good Foundations

By Gladys M. Stein

Carl's family had just moved into a new house and so Carl found it difficult to keep his mind on his music lesson.

After listening to his unsteady playing for a while his teacher said, "Carl, has your new house good foundation walls?"

"Sure it has," he answered. "Father looked all those things over carefully."

"Well, I wish you would do the same with your playing," said Miss Andrews. "In your piece the bass parts are the foundation walls of the music and they should be very firm and steady. But you play wrong notes and even skip some and the whole thing sounds shaky."

Carl made no reply.

"I'll give you three methods for repairing the foundations of your left hand technic. First, try to measure your keyboard as a carpenter measures his boards. Practice the left hand alone, measuring the distance when you have to skip from one octave to the next. Do this with your eyes closed so that your hands and fingers can find their own distance."

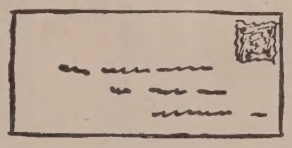
Carl tried a few skips to get the idea.

"Then," she continued, as she took a newspaper and tore a slit in it about two feet long. This she slipped over Carl's head as she put the loose end of the paper under the music rack. "Try covering the keyboard like this when you are practicing," she said, "so that your eyes can not find the keys for you. Then your fingers have to find their own places."

Carl tried this and found it rather difficult but lots of fun.

"And finally," said Miss Andrews, "place the piano stool exactly in front of Middle E and F of the keyboard, or your measurements will not be correctly centered."

Carl carried out his teacher's instructions and soon his wabbly playing was a thing of the past and his foundations became firm and reliable like those of his new house.



Dear Junior Etude:

At our recent recital we invited the pupils' Mothers to come, and asked them to dress up as children and take part in the program, which they did and it was lots of fun. The mothers who could play played duets with their children.

After the program we had some musical stunts. First we had a History Class which consisted of a question and answer review of the musical history the pupils had studied, all the mothers taking part with written answers.

Class II was reading. Ten minutes were given for writing a story using words that could be spelled on the keyboard, and a prize was given to the one using the greatest number of such words in his story. Several of the stories were read aloud.

Class III was Algebra, with problems made from key signatures, as three flats (key of E-flat) minus one signature flat (A-flat) equals two flats (key of B-flat). (Our visitors were given the table of signatures for this.)

Class IV, spelling, was scrambled composers.

The pupils all enjoyed the party and the parents expressed appreciation of the educational value of the stunts, and we all had lots of fun.

From your friend,
Mrs. F. S. Hubbard,
New York.

Dear Junior Etude:

I was thrilled to death when the music director of the high school orchestra asked me to play my harp at the Christmas concert. I played *To a Wild Rose, Silent Night,* and other pieces. Last Christmas I received the Etude as one of my presents. I do hope you will have some music for the harp in it some time, or the lives of some great harpists.

From your friend,
Marian E. Campbell (Age 7),
New York.

A Finger Trip

By Mrs. Ray Huston

I started on a little trip,
But found my car was gone,
I had to go, and so I walked;
I plodded on and on,

And as I walked, quite happily,
My heart arose in song,
I reached the place I started for—
The time did not seem long.

My fingers started on a trip
To Music-Land, one day,
There was a lovely solo which
They much desired to play.

They would not run; they seemed quite weak;
And so they walked with care.
They counted, as they plodded on,
With courage sweet and rare.

And as they walked they gathered strength;
Their step became quite gay:
Then they arrived, for soon they found
The solo they could play!

WEDNESDAY and SATURDAY RHYTHM BAND
INDIANAPOLIS, INDIANA

Music of the Congo

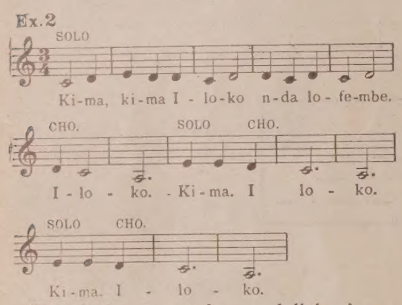
(Continued from Page 402)

is extremely difficult for them to attain. Properly sung, however, the melodies have dignity and beauty. The intervals are all very short giving always a recitative effect.

The time is sometimes hard to analyze, for the tunes follow the words rather than a set measure, but perhaps the beat oftenest heard is triple rhythm (three-two or three-four) with an *adagio* tempo. Many songs have a double rhythm (two-two or two-four); and, less often I believe, one hears a straight quadruple rhythm. The most unusual time is the peculiar five beats to the measure, which is used in some of the legends and plays.

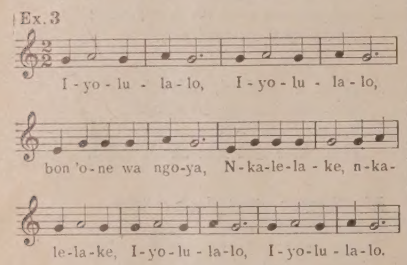
The following canoe song is a popular one and shows how the solo and chorus parts are developed. The iloko is a small bird which is extremely difficult to locate, although its peculiar call may be plainly heard close by. The words infer that the paddling is as difficult as following the iloko into a thicket.

Ex. 2



This little extract from a lullaby is an example of a song sung by one person. The time is not followed too closely and it is sung in an extreme legato.

Ex. 3



No mention of Congo music would be complete without some recognition being given to their instruments; although they occupy a much less important place than the songs. Congo instruments belong to the percussion types, with a few nose flutes and fifes, and some very simple stringed instruments.

Drums are the most popular of all instruments, and the well known tom-tom is the commonest kind. These are made from a section of a tree trunk, slightly flattened on one side and hollowed through a narrow aperture at the top. The sides are of a different thickness, to provide two tones; and a narrow bridge is left across the center of the opening. Messages in code are beaten on these drums; and on a clear, still night the sound carries several miles. By means of relays, this "grapevine telegraph" transmits news of all sorts for long distances. Games, dances, wrestling matches and all sports, as well as many religious and ceremonial performances of the witch-doctor, are always accompanied by the beat of the tom-tom.

Another similar type of drum is made from a quite large log, so that it has considerable depth but is narrowed to about six or eight inches at the base and two or three at the top. It is supported by a strap worn around the neck. Itinerant witch-doctors carry this sort of drum with them on their trips; and they are said to be very effective in the eradicating of evil spirits! Flat pieces of wood are often struck together in the manner of cymbals and used to accompany other instruments. A peculiar rasping sound is made by drawing a stick along the notched rib of a palm frond.

Wind Instruments

NOSE FLUTES and fifes are common and are made from various reeds and hollow stems. Some are blown from the end and others across a hole near one end. They vary in size and in the number of holes, some having only one while others have two or three. Nose flutes, however, are not very highly regarded and are considered more as toys for a child's play than as serious musical instruments. Horns are made from deer horns or from small ivory tusks of the elephant; and these are invariably blown across a hole near the small end. Sometimes the tone is soft and musical, but often it is harsh and unpleasant. These horns are used most often during a hunt, for giving signals or calls, sometimes to locate other hunters, or to tell of the nearness of game.

A bit more elaborate are the stringed instruments, which are much valued. A small box-like sounding board is used as the base for a five-stringed harp which stands upright. The strings are made of strands of raffia twisted together and rolled between the hands, or of the wire-like stems of vines found in the forest. A horizontal harp almost exactly like the upright one, but with the strings held in place by reeds fastened to the hollow base, is also quite popular.

Another stringed instrument has a wooden bar with a native gourd fastened at one end. There may be two strings, one at the side of the bar and the other above it, or there may be only the one above. There are two bars or frets, arranged in such a way that pressure may be placed on the strings in four places, which, with the open string, makes the usual five tones. The tones of all of these instruments vary greatly, and there is little attempt to make them form an accurate sequence; it is rare to find any instrument with a perfect scale.

The commonest instrument of all is the little "esanju"; most of which are about ten inches long, about six inches wide, and perhaps an inch and a half thick. A strip is cut from one side of a block of wood, which is then hollowed and the strip carefully replaced and cemented back into shape with the gum of a tree. Ten narrow metal keys are fastened across a metal bridge, by means of knotted raffia, five on each side. The instrument is held with both hands and the keys are flicked by the thumbs in a downward movement. The tone is tinkling and thin, although not unpleasant, but the rhythm furnished appeals to the native ear.

A Primitive Contribution

THE MUSIC of Congo cannot be called an art, as it is still in a very low stage of development, melody and rhythm being the only elements kno in their crude methods, with rhythm clai ing first place. Vocal music is the bet medium for expressing the thoughts a feelings of the musician, so that type h attained a greater degree of perfection a is more popular than instrumental mus With the Negro, music is not a science be studied and analyzed. It is a natu outpouring of his own emotions. He conscious of no mechanical helps, nor a scale pattern to be followed, but buil on what he has heard, as his fancy di tates. The idea of practice in order give a more finished performance wou never occur to a Congo native. His son are for himself and his own pleasure, r gardless of any audience or their applaus The simple, primitive people, centuries b hind some of the other races, perhaps ha no great contribution to make to the a of music; but they can help us to unde stand the development of that art and ho it has grown. When one considers th history of the Negro race, their centuri of isolation, their generations of slaver their hardships and sufferings, the per sistance of any music among them is thing at which to marvel! Perhaps it ha been their ability to express themselve in song which has preserved the race!

Next Month

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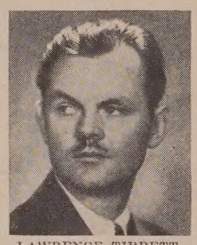
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By Gladys M. Stein

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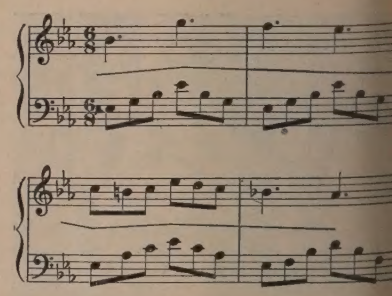
The signs *f, mf, p* and *mp* are rather indefinite especially for children; but the ascending and descending lines show exactly where to use more or less tone:



With a fine edged ruler it takes only a few seconds to mark in such lines. But they save hours of talking on the part of the teacher.

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9420	Dixie's Land ..... *S. Steinheimer*
3623	First Three Compositions of Mozart, The ..... *W. A. Mozart*
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7110	Haunt of the Fairies ..... *Marie Crosby*
13530	Holy Night, Peaceful Night ..... *M. Greenwald*
24404	Hungarian Dance Tune. From Rhapsodie No. 2 *Franz Liszt*
336	Hunting Song. Op. 68; 7
	Poor Orphan. Op. 68; 6 ..... *R. Schumann*
6496	In Clover ..... *Carl Wilhelm Kern*
3654	In Rank and File ..... *Gustav Lange*
3978	In the Twilight. Op. 123 ..... *Carl Ganschals*
1098	Joyous Peasant. Op. 68; 10 ..... *Robert Schumann*
4023	Knight Rupert. Op. 68; 12 ..... *Robert Schumann*
346	Little Piece. Op. 68; 5
	Wild Horseman. Op. 68; 8 ..... *Robert Schumann*
3480	Military March. Op. 229; 3 ..... *A. Sartorio*
3135	Morning Prayer. Op. 130; 1 ..... *L. Streabbog*
8602	My Old Kentucky Home ..... *Sidney Steinheimer*
3692	Orange Blossoms. Valse Brillante. Op. 36 ..... *G. Ludovic*
448	Orvetta Waltz ..... *E. B. Spencer*
6499	Red Roses. Waltz ..... *Carl Wilhelm Kern*
2456	Rosamunde Air. From Op. 142; 3 ..... *Franz Schubert*
385	Siciliano. Op. 68; 11 ..... *Robert Schumann*
412	Sonatina in F, No. 2 ..... *L. van Beethoven*
411	Sonatina in G, No. 1 ..... *L. van Beethoven*
2696	Song to the Evening Star. From Tannhauser ..... *Richard Wagner*
1398	Spinning Song. Op. 14; 4 ..... *Albert Ellmenreich*
1110	Sunday Morning. Op. 47; 4 ..... *Stephen Heller*
6497	Sunset Glow. Song W. W. ..... *Carl Wilhelm Kern*
24374	Time Flies! Valsette. Theme from Minute Waltz. Arr. W. P. Mero ..... *Frederic Chopin*

PIANO SOLOS—Grade TWO AND A HALF

4053	Andante. From Kreutzer Sonata, Op. 47; Theme. From Emperor Concerto; Melody. From Violin Sonata in C minor *L. van Beethoven*
19560	Barcarolle. From Les Contes d'Hoffmann. Arr. A. Garland ..... *Jacques Offenbach*
8879	Carmen March. Arr. W. P. Mero ..... *Georges Bizet*
6850	Folded Wings. Lullaby ..... *R. R. Forman*
5100	Frolic of the Frogs ..... *J. J. Watson*
13965	Hark! Hark! The Lark! Arr. H. Harthan ..... *Franz Schubert*
359	Heather Rose. Op. 78; 3 ..... *Gustav Lange*
22657	Hickory Sticks ..... *L. Renk*
23711	In Old Vienna Style ..... *Hans Protiwinsky*
7779	June Morning ..... *R. R. Forman*
12942	Military March. Op. 51; 1. Simplified. A. Sartorio ..... *Franz Schubert*
14015	Minute Waltz. Arr. M. Greenwald ..... *Frederic Chopin*
12189	Peasant's Song, The ..... *F. Flaxington Harker*
5919	Playful Rondo ..... *C. W. Greene*
15291	Sack Waltz, The ..... *John A. Metcalf*
12916	Soldier's Song, The ..... *Sidney Steinheimer*
4193	Summer Idyl ..... *E. G. Rothleder*
25354	Visions. From Fantasie Impromptu, Op. 66. Arr. F. d'Albert ..... *Frederic Chopin*

PIANO SOLOS—Grade THREE

554	Air, Roi Louis XIII (Amaryllis) ..... *Henry Ghys*
25270	Allegretto. From 7th Symphony ..... *L. van Beethoven*
25415	Andante. From Surprise Symphony ..... *Joseph Haydn*
464	Austrian Song. Op. 69; 1 ..... *J. A. Pacher*
15293	Black Hawk Waltz ..... *Mary E. Walsh*
5615	Bridal Chorus. From Lohengrin. Arr. P. W. Orem ..... *Richard Wagner*
3350	Butterfly ..... *G. Merkel*
14692	Butterfly Etude. Arr. Hans Harthan ..... *Frederic Chopin*
3693	Carolling of the Birds. Alleluia des Oiseaux. Op. 156 ..... *G. Micheuz*
6599	Fairy Wedding. Waltz. Op. 120 ..... *J. W. Turner*
2006	Farewell to the Piano ..... *L. van Beethoven*
2673	Flower Song ..... *Gustav Lange*
5074	Floweret. Forget-Me-Not. Gavotte. Op. 270 ..... *Th. Giese*

PIANO SOLOS—Grade THREE—(Continued)

Cat. No.	Title and Composer
5065	Für Elise. Op. 173 ..... *L. van Beethoven*
16134	Gertrude's Dream ..... *L. van Beethoven*
381	Heimweh. Op. 117 ..... *A. Jungmann*
1126a	Little Tarantelle. Op. 46; 7 ..... *Stephen Heller*
14041	March and Chorus. From Tannhauser. Arr. J. Löw ..... *Richard Wagner*
7977	Menuet in G, No. 2 ..... *L. van Beethoven*
5941	Mountain Belle. Schottische ..... *C. Kinkel*
12119	Nocturne in E-flat. Simplified. Op. 9; 2 ..... *Frederic Chopin*
18216	Of Foreign Lands and People. Op. 15; 1 ..... *R. Schumann*
19363	Pearly Dewdrop ..... *S. McIntyre Birbeck*
2283	Pilgrims' Chorus. From Tannhauser. Trans. F. Spindler ..... *Richard Wagner*
6694	Prelude No. 1. From Well-Tempered Clavichord. *J. S. Bach*
2720	Prize Song. From Die Meistersinger. Arr. W. J. Baltzell ..... *Richard Wagner*
361	Pure as Snow. Edelweiss. Op. 31 ..... *Gustav Lange*
5073	Remember Me ..... *M. Brinkmann*
1937	Scherzino. Op. 64; 2 ..... *Jul. Handrock*
19563	Sextette. From Lucia di Lammermoor. Arr. A. Garland ..... *Gaetano Donizetti*
4946	Shepherd Boy, The. Op. 4 ..... *G. D. Wilson*
308	Thine Own. Op. 54 ..... *Gustav Lange*
536	Träumerei. Op. 15; 7. Little Romance. Op. 68; 19 ..... *R. Schumann*
2402	Turkish Rondo. From Sonata in A ..... *W. A. Mozart*
6628	Wayside Rose. Op. 177 ..... *Otto Fischer*
6652	Whisperings of Love. Valse Sentimentale ..... *C. Kinkel*
562	Will-o'-the-Wisp ..... *A. Jungmann*

PIANO SOLOS—Grade THREE AND A HALF

17742	Ballet Music. From Rosamunde. Arr. F. L. Hatch ..... *Franz Schubert*
8632	Barcarolle. From Les Contes d'Hoffmann. Trans. H. Engelmann ..... *Jacques Offenbach*
13326	Dream of the Shepherdess. Op. 45 ..... *Aug. Labitzky*
6336	Largo. From Xerxes. Arr. Theo. Presser ..... *G. F. Handel*
25139	Madonna, La ..... *A. S. Sweet*
5072	Maiden's Prayer, The ..... *T. Badarzewska*
5785	Military March. Op. 51; 1. Arr. P. W. Orem ..... *Franz Schubert*
4692	Three Favorite Preludes. Op. 28; 7 in A; Op. 28; 20 in C minor; and Op. 20; 6 in B minor ..... *Frederic Chopin*
6590	Twilight. Reverie ..... *T. J. Guy*

PIANO SOLOS—Grade FOUR

1884	Allegretto ..... *Joseph Haydn*
13970	Alpine Glow, Idyl ..... *Theodor Oesten*
19602	Coronation March. From The Prophet ..... *G. Meyerbeer*
1329	Consolation. Songs Without Words No. 9. Op. 30; 3 ..... *Felix Mendelssohn*
6603	Dead March. From Saul ..... *G. F. Handel*
9978	Edelweiss Glide. Waltz ..... *F. E. Vanderbeck*
364	Fifth Nocturne. Op. 52 ..... *Ignace Leybach*
15290	Harp at Midnight, The ..... *V. B. Aubert*
7549	Heavenward March ..... *C. Kinkel*
17881	Love's Reproaches. Romance sans Paroles ..... *L. Schatz*
940	Melody in F. Op. 3; 1 ..... *Anton Rubinstein*
5112	Monastery Bells ..... *Lefebure Wely*
25178	Moonlight on the Hudson ..... *G. D. Wilson*
19962	Musical Box, The. Op. 19 ..... *Emanuel Liebich*
5119	Mountain Stream ..... *Sydney Smith*
13748	New Springtime. Op. 44 ..... *Gustav Lange*
9852	Pizzicati. From Sylvia ..... *Leo Delibes*
13679	Priests' March. From Athalia ..... *Felix Mendelssohn*
23270	Robin's Return, The ..... *Leander Fisher*
7993	Sextette. From Lucia di Lammermoor. Arr. H. Engelmann ..... *Gaetano Donizetti*
13418	Song Without Words. Romance sans Paroles. Op. 97; 3 ..... *L. Streabbog*
966	Tremolo. Reverie. Op. 31 ..... *H. Rosellen*
1329a	Venetian Boat Song. Songs Without Words. No. 12. Op. 30; 6 ..... *Felix Mendelssohn*
2838	Waltz in Octaves. Op. 33 ..... *J. Concone*
1126	Water Sprites. Op. 45; 2 ..... *Stephen Heller*
24782	Wayside Chapel. Op. 42 ..... *G. D. Wilson*
2196	Wedding March. From Midsummer Night's Dream ..... *Felix Mendelssohn*
923	Why? Op. 12; 3 ..... *R. Schumann*

PIANO SOLOS—Grade FOUR AND A HALF

11889	Falling Waters ..... *J. L. Truax*
7344	Sonata. No. 1 in C ..... *W. A. Mozart*
23721	Song of the Alps ..... *T. P. Ryder*

PIANO SOLOS—Grade FIVE

3045	Cavatina. Op. 85 ..... *J. Raff*
8840	Convent Bells, Reverie ..... *Henry Bollman*
7021	Crescendo ..... *Per Lasson*
1663	Curious Story. Op. 138; 9 ..... *Stephen Heller*
7353	Fantasia in D minor ..... *W. A. Mozart*
4678	Grande Marche de Concert. Op. 19 ..... *H. A. Wollenhaupt*
7715	Joyous Peasant. Op. 68; 10. Arr. A. Hartl ..... *R. Schumann*
7357	Minuet. From Symphony in E-flat (Mozart) ..... *Julius Schulhoff*
7356	Moment Musical. Op. 94; 6 ..... *Franz Schubert*
357	Nocturne in E-flat. Op. 9; 2 ..... *Frederic Chopin*
14477	Robin's Departure ..... *Leander Fisher*
3040	Romance. Op. 44; 1 ..... *Anton Rubinstein*
19321	Silvery Waves ..... *A. P. Wyman*
6996	Song of the Brook, The ..... *Geo. Wm. Warren*

PIANO SOLOS—Grade FIVE—(Continued)

Cat. No.	Title and Composer
3483	Tam o'Shanter ..... *Geo. Wm. Warren*
380	Tarantelle. Op. 85; 2 ..... *Stephen Heller*
11441	Twittering of Birds ..... *R. Billems*
7321	Warblings at Eve ..... *Brinley Richards*
7546	Woodland Echoes. Op. 34 ..... *A. P. Wyman*

PIANO SOLOS—Grade SIX

9247	Cuckoo, The. Op. 34; 2 ..... *A. Arensky*
23384	Grande Polka de Concert ..... *Homer N. Bartlett*
2326	Hark, Hark, the Lark (Schubert) ..... *Franz Liszt*
1670	Harmonious Blacksmith ..... *G. F. Handel*
736	Harpe Eolienne, La ..... *Sydney Smith*
1143	In the Gondola ..... *Franz Bendel*
2156	Morceau Caracteristique. Etude in A-flat. Op. 22; 1 ..... *H. A. Wollenhaupt*
7557	Music Among the Pines ..... *A. P. Wyman*
334	Polonaise. Op. 40; 1 (Military) ..... *Frederic Chopin*
3856	Serenade, La (Schubert) ..... *Franz Liszt*
25650	Solfeggietto. For Left Hand Alone. Arr. W. M. Felton ..... *K. Ph. Em. Bach*
7476	Spring Dawn. Mazurka Caprice ..... *William Mason*
1337	Spring Song. Songs Without Words No. 30. Ed. C. Cady ..... *Felix Mendelssohn*

PIANO SOLOS—Grade SEVEN

13161	Fileuse, La. Etude ..... *J. Raff*
1673	Fugue in C minor. For 3 Voices ..... *J. S. Bach*
7354	Impromptu. Op. 90; 4 ..... *Franz Schubert*
944	Invention in E minor. No. 7. Three Voices ..... *J. S. Bach*
2239	Last Hope ..... *L. M. Gottschalk*
3029	Love Dream. Nocturne, No. 3 ..... *Franz Liszt*
11905	Music Box, The. Op. 32 ..... *Anatole Liadow*
8906	Salut a'Pesth. Marche Hongroise ..... *Henri Kowalski*
885	Turkish March. From Ruins of Athens. Arr. A. Rubinstein ..... *L. van Beethoven*

PIANO SOLOS—Grade EIGHT

3873	Etude. Op. 25; 9 ..... *Frederic Chopin*
1169	Kammenoi Ostrow ..... *Anton Rubinstein*
13722	On Wings of Song (Mendelssohn) ..... *Franz Liszt*
6651	Silver Spring ..... *William Mason*
7334	Sonata, Op. 13 (Pathetique) ..... *L. van Beethoven*

PIANO SOLOS—Grade NINE

13098	Erl King (Schubert) ..... *Franz Liszt*
1754	Etude. Op. 10; 5 (Black Keys) ..... *Frederic Chopin*
3872	Etude. Op. 25; 2 ..... *Frederic Chopin*
7442	Sonata. Op. 27; 2 (Moonlight) ..... *L. van Beethoven*

PIANO SOLOS—Grade TEN

5762	Sextette. From Lucia di Lammermoor. Andante Finale. Left Hand Alone. Trans. Th. Leschetizky ..... *Gaetano Donizetti*

PIANO DUETS—Grade ONE

9407	A-Hunting We Will Go ..... *J. Brissac*
2509	Boy at Play ..... *A. Sartorio*
19517	Buzzing Bumble Bee, The ..... *G. L. Spaulding*
17504	Dance of the Fairy Queen ..... *L. A. Bugbee*
8496	I Begin. Waltz ..... *P. Wilh*
2508	Italian Melody ..... *A. Sartorio*
8497	Learning to Waltz ..... *Edmond Missa*
18268	Playful Kittens ..... *Paul Lawson*
2502	Through Field and Forest ..... *M. Voge*
17505	Tinkling Bells ..... *L. A. Bugbee*

PIANO DUETS—Grade TWO

17388	America First ..... *Walter Rolfe*
4412	Gaily Chanting Waltz ..... *Franz Bek*
4408	Lolita. Spanish Dance ..... *Heinrich Enge*
6374	Spanish Dance ..... *W. C. E. Seeboeck*
17554	Sparrows' Parade, The ..... *Hans Schick*
2651	Sunshine on the Prairie. Waltz ..... *A. Grainge*
2628	Under the Lindens ..... *Paul Hille*
4078	To Arms! Op. 2. Arr. P. W. Orem ..... *L. Ortleps*

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